

# VARIETY

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## PIX SURGE PASSING 1950 PACE

### Act Employment on Rise Via Cafes, Lounges, Video; Vaude Time Trails

Act employment has perked up considerably, according to major talent office spokesmen. Fall picture indicates that cafes, lounges, and the outdoor fields will be using the usual quota of acts. If any slack exists, television will be able to absorb most layoffs in the standard act category.

The only weak sector in the talent departments, according to current indications, is vaude. The paucity of playing time has hit the offices considerably, but the other fields have more than made up for that decline in revenue.

Percenteries also feel that pickup will be accentuated this fall when the Federal Government allocates defense contracts. It's figured Government spending will be especially felt in such cities as Detroit, Los Angeles, New York and Chicago.

The talent agencies are in a good position in many situations. Some offices say that nearly every time a sale is involved, two jobs have to be done. First an agent has to sell an employer, then there's a selling job to be done on the act. This vending process is more frequent for acts made through recordings than in any other case.

Agency men declare that in these instances, the offices attempt to keep salaries at reasonable levels. It's felt that every time the salary of an act rises to any appreciable degree, there are fewer employment outlets. When the stipend reaches the upper brackets, only a handful of cafes are in position to buy the turn, and they've got to concentrate on theatres and gamble on the ultimate take via percentage deals. When the flow of hit disks stops, these acts are gen-

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### Television's Fading Due to Poor Shows, Zanuck Sez in Paris

Paris, Sept. 4. TV is no menace to either films or radio, Darryl F. Zanuck told newsmen this week, prior to his return to the U. S. Zanuck said pix were picking up tremendously in America and that radio was "staging a comeback."

20th-Fox production chief opined that TV's impact will continue to fade as the novelty wears off. He attributed this in part to low quality of programs.

Zanuck arrived in New York from Paris today (Tues.) and was slated to fly to the Coast tomorrow or Thursday. He is accompanied by his wife. Their daughter, Susan, who was touring with them, preceded them home by a week.

Four-week trip was a biz-vacation combo. Zanuck huddled on two 20th pix in work here currently. One is "Snows of Killmanjaro," adaptation by Casey Robinson of the Ernest Hemingway story, and the other "Diplomatic Courier."

### Youth in Driver's Seat

Minneapolis, Sept. 4. Opening-night audience at "Springtime for Henry" at the Lyceum here included one 93-year-old and another 80-year-old Edward Everett Horton fan.

They were the star's mother (93) and the latter's "kid" sister (80). They drove all the way from Los Angeles to Minneapolis, with the younger femme at the wheel, to applaud the comedian.

It marked the third time within a year that the elderly Mrs. Horton has traveled across the continent to attend her son's performance.

### Page, Paul-Ford Seen '51 Tops As Platter-Sellers

Stretch pennant drive for the artist selling the most disks during 1951 is narrowing down to Patti Page and the Les Paul-Mary Ford team, according to current indications. Miss Page, for Mercury Records, and the Paul-Ford duo, for Capitol, are seen sure to go well over the 5,000,000-platter mark apiece before this year ends. In both cases, the artists have come up out of obscurity with their disk clicks.

Miss Page got away to a winging start at the outset of this year with her "Tennessee Waltz" slice, which went well over 2,000,000 sales, part of which was racked up late last year. Songstress also clicked with several other disks, notably "Mockin' Bird Hill" and "Mister and Mississippi," among others, although not to the extent of her "Waltz" smash.

The Paul-Ford team has come up with a rush this year with several bestsellers. Their biggest sides to date have been "How High the Moon" and "Mockin' Bird Hill,"

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### Unearth Twin N.Y. Cops As Ex-Actors (At Age 1)

Twins John J. Judge, Jr., and Elwell C. Judge, both N. Y. City policemen, are former motion picture actors who first appeared before the cameras 32 years ago at the age of one.

They played the title roles in "A Pair of Cupids," which starred Francis X. Bushman and Beverly Bayne. It was filmed in an old studio situated at 54th St. and 10th Ave. Their acting was unearthed when Bushman appeared in N. Y. for the premiere of "David and Bathsheba."

### PESSIMISTS RED, BUT IN THE FACE

Hollywood, Sept. 4. Those red faces lighting up the western horizon despite smog and "unusual weather" can't be blamed on Labor Day-weekend sunburns. They belong to the crying towel boys who, a year ago, mournfully predicted that the old town wouldn't be the same during 1951. "TV, you know."

A year ago, the pessimists snickered at studio announcements that production would be maintained at "average" figures—around 40 a month. Today, they're abashed.

Peace not only has been maintained, but studios now are accelerating their efforts. Prospects for the final four months of 1951 are better than they were a year ago.

Check of production for the first half of the year shows 268 films have received the Production Code Authority seal, 13 more than during the same period in 1950. Of the total, 42 were lensed abroad. This classification, of course, includes some purely foreign films. The majority, however, are the product of Hollywood studios shot on location in distant climes, as, for example, Warners' "Captain Horatio Hornblower," which was made entirely in England.

This increase over 1950 will be maintained for the remainder of the year. As of this morning, (Tues.) there were 82 films shooting here and abroad. Figure admittedly is four under the number for the post-Labor Day period last year, but the decline represents

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### New Hampshire Mailman Also Rings Bell Doubling As Local Theatrical Star

By NAT KAHN

New London, N. H., Sept. 4. To blaze Broadwayites, this town is just a speck on the New Hampshire map, but it has its theatrical compensations. Localites have heard of Cornell, Hayes and Ferrer, and so many other stars, but they'll stick with their Charlie Jobs.

Jobs is a mail carrier in Newport, N. H., 15 miles from New London. For 19 years, ever since its organization, he has been the star of the New London Players, a non-Equity company recruited each summer season from among fledgling groups in New York and elsewhere. For 19 years Jobs has commuted each summer from Newport—after delivering the mail—to head up the performances in New London. The troupe frequently changes from year to year—but Jobs always returns.

"Our Town," "Harvey" and "Lightnin'" are typical of the plays that have starred Jobs. Notice of his appearance in a play here is the signal for sellout per-

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### 'Go West' TV Formula Natural Pattern, Sez Cantor; Sees Coast as 'Home Base'

By GEORGE ROSEN

#### Harry Jolson's 'Comeback'

Harry Jolson's personal at the Al Jolson Remembrance Night Oct. 23, at Carnegie Hall, N. Y., a one-nighter for benefit of the N. Y. Cardiac Home, will be in the nature of a "comeback" for the late singer's brother. Latter has long been retired.

ABC deejay Joe Franklin is sparking the show, which will have Milton Berle and Barry Gray as emcees and at which Jolson's widow will make a personal.

As Eddie Cantor sees it, the N. Y.-to-L. A. transition for major TV talent and productions, now that the cross-country micro-cable has become a reality, is as natural and inevitable as it was back in the radio era of the '30's. Cantor is currently in New York for his initial "Colgate Comedy Hour" appearance of the season next Sunday (9), but this will be his only origination from the east. He's all set to premiere the first commercial coast-to-coast show from Hollywood on Sept. 30, with his subsequent 10 Colgate shows all emanating from the Coast.

Cantor's drumbeating of the "Go West" TV formula is apparently shared by the NBC video brass, for in addition to Cantor, the majority of the web's top talent array will do most of their programs from Hollywood this season. These include Jimmy Durante, Ed Wynn, Danny Thomas, Bob Hope, Jack Carson, Abbott & Costello, Martin & Lewis, Dinah Shore and Donald O'Connor,

(Continued on page 24)

### Question Whether NCAA Plan Solves TV-Gate Problem

While almost every college in the country is going along this year with the National Collegiate Athletic Assn.'s moratorium plan for televised football, the belief is spreading that the NCAA experiment will not provide a final answer to how deeply video affects the gate because there are too many variable factors which cannot be taken into consideration. It's impossible, trade observers say, to pin down the effects on gate receipts of such things as the weather, competing attractions, general economic conditions, etc.—and without those, the NCAA experiment won't prove anything.

For example, it's pointed out, the blackout system devised by the association, under which each area in the country will have no televised football whatsoever two Saturdays out of the season, will furnish surface information on whether a particular school sells

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### Nix of Stack in Britain Seen as Reprisal Vs. American Performers

London, Sept. 4.

Sudden action of the British Ministry of Labor in refusing a permit this week to American actor Robert Stack is seen as the possible start of a general campaign by British Equity Assn. against U. S. performers in reprisal for U. S. union restrictions on alien actors. The Government rap against Stack, at Equity instigation, resulted in his being ordered off the set of the Jay Lewis film, "Gift Horse," currently shooting.

Prior to this incident there has

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# Italian Pic Wins Selznick Award At Venice Fete; Welles Pulls 'Othello'

By ROBERT F. HAWKINS

Venice, Sept. 4.

Italy's "Cammino della Speranza" won the Golden Laurel Award at the Venice Film Festival Saturday (1). Prize, donated annually by David O. Selznick, was handed to reps of Lux, producers of the pic, by U. S. Ambassador to Italy James C. Dunn.

This marked the second straight year that an Italian film has won. Selznick, who was slated to attend, was not able to be present, having been held in the U. S.

"Othello," produced by Orson Welles, was a late-minute withdrawal from Venice competition. Welles said the processing was faulty, and it was thus unready for showing. He similarly yanked his "Macbeth" in 1949.

"Cammino" was selected "as the picture which, produced by Europeans in Europe during the preceding year, has made the greatest contribution to mutual understanding and goodwill between the peoples of the free and democratic world." The winner was selected by an all-American jury from a list of six winners in various language groups previously awarded Silver Laurels.

Other contenders were: "Herrliche Zeiten" (Teichs-Comedia), Germany; "Four In a Jeep" (Wechsler-Praesens), Switzerland; "Trio" (Rank), Britain; "Justiz est Faite" (Dorfman-Silver), France; "Medan Staden Sover" (Svensk Filmindustri), Sweden. Preceding the presentation of the award, one-reel excerpts from the six finalists were shown, and the winner was subsequently screened in its entirety. Entries for the Laurel awards this year totaled 32.

A teacup diplomatic crisis was averted when French producers withdrew their threat to yank the Gallic entries due to a change in the film aid bill. Trouble started when this government bill to subsidize films was recently amended. Aid was cut from 35% of total cost of film to 15%, with the new law (Continued on page 22)

## Sarnoff Chairmans 'Crusade for Freedom'

Brig. Gen. David Sarnoff, RCA board chairman, has been named chairman of the 1951 Crusade for Freedom for the greater New York area by Gen. Lucius D. Clay, national chairman.

Gen. Sarnoff will head a fund-raising and membership campaign in N. Y. in behalf of Radio Free Europe, whose transmitters reach behind the Iron Curtain. Campaign is also seeking funds this year to extend its operations to the Far East. This will be known as Radio Free Asia.

## Urge Congress Set Up Code for Newsreel, TV, AM Coverage of Hearings

Washington, Sept. 4.

Overall code for the use of newsreels, radio and television in House and Senate Committee hearings should be set up by Congress, according to the final report of the Kefauver Senate Crime Investigating Committee.

Committee found these were legitimate news media which should get proper consideration but admitted there was sometimes a conflict between the rights of the witness and the rights of the news correspondents. Committee, which permitted some sponsored telecasting of its hearings, found that there was a need for sponsors to help pay the tab on the long public service shows of hearings because stations could not afford it otherwise.

Report suggested that Congress should set up hearing rooms equipped with glass-enclosed sections for television and newsreel cameras, to provide minimum of annoyance to witnesses. It was pointed out that the UN assembly hall at Lake Success, N. Y., did a good job with such equipment.

Committee report commented "Television is essentially another improved method of public communication. If hearings are to be conducted in public, obviously public access to the proceedings cannot be limited to those who are able to attend in person.

"No one can object to having reporters present who report everything they believe to be of public interest irrespective of whether the witness likes it or not. No serious objection has been raised to the use of flash bulb photographs for newspaper publication and the use of radio to broadcast public hearings has been a common practice.

"Newsreel cameras present the most difficult problem because of their bulk and the brilliance of the lights required for their use.

"All of these media of news collection and dissemination have been used for many years. Adding television merely has the effect of increasing the number of people who can actually see the proceedings. Television cameras are quiet and unobtrusive and they require considerably less light than newsreel cameras.

"It is incumbent upon a committee not to discriminate unjustly among the various media."



BOB MORRIS

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## Selznick Agency Bought by MCA

London, Sept. 4.

Music Corp. of America has enlarged its British holdings with the acquisition of the Myron Selznick agency here.

Reported purchase price is \$100,000, which includes a roster of talent comprising Laurence Olivier, Vivien Leigh, Roger Livesey, Valerie Hobson, Godfrey Tearle and Eileen Herlie.

Deal was initiated by Lew Wasserman, MCA prexy, during his recent trip abroad. Cecil Tennant, agency's managing director, and a one-third owner, remains with the office.

The Selznick agency acquisition is the second major per centery buy for MCA. The organization recently acquired the Linnit & Dunfee agency, which gave MCA a talent roster especially strong in British legit.

## Lindsay-Crouse-Berlin Planning a Successor Tuner for Ethel Merman

Howard Lindsay, Russel Crouse and Irving Berlin are mulling a successor vehicle for Ethel Merman, following "Call Me Madam," when it ends its Broadway run June 1. Her summer may be taken with the proposed 20th-Fox filmization of the vehicle providing terms for her services are set. She still insists on \$150,000 for the picture, whereas 20th would be willing to up its 100G bid to \$125,000. The authors, in turn, have cut their \$300,000 sale price on "Madam" to \$250,000, as an inducement to both the studio and the star, but the jury's still out with both of them.

Lindsay & Crouse's "Remains to Be Seen," comedy meller which Leland Hayward is mounting, is meantime being readied. And the long yenned "Muscle Box Revue" is still a gleam with Berlin. He has the libretto idea in the rough; he owns the theatre; he has a dream cast in mind (Fred Allen, Lena Horne and Fred Astaire, among them), and even has a \$10 top scale proposed on the theory such top talents would command that price with little resistance.

## 'VOICE' INAUGURATES NEW NIPPONESE UNIT

Washington, Sept. 4.

New daily broadcasts to Japan in both English and Japanese were inaugurated yesterday (3) by "Voice of America." Programs originate in New York and are wired to the West Coast, where powerful transmitters relay them to Hawaii. There relay transmitters send the programs to Manila, where a final relay shoots them up to Niipland.

New Nipponese unit of "Voice" is headed by Anthony J. Kaye, recently back from five years in that country.

## July Tax Collections Lag Behind Year Ago

Washington, Sept. 4.

Although July admissions tax collections, reflecting June at the boxoffice, were up substantially over the previous month, they continued to lag behind the figure for July, 1950. This year's take was \$28,620,413, about \$600,000 short of the \$29,247,204 taken in by the Revenue Bureau during July, 1950.

In contrast, the nightclub tax bite came to a fine \$3,698,260, which bettered the previous year's figure by about \$600,000. In New York's 3rd Internal Revenue District, which includes the Broadway sector, general admissions tax was a mediocre \$3,765,171, while the night spots did relatively better with \$402,372 received in 20% taxes on their checks.

## What Happens to Old Vaude Artists? Some Go East and Have Fun

Tokyo, Aug. 28.

What happens to old vaude performers might be summed up in the career of Lynn Cowan (Bailey &) after leaving the B. F. Keith Circuit and the Gus Sun time. Cowan and his partner, Bill Bailey, came to the Far East some 20 years ago with silent screen actress Betty Compton and remained in the Orient when she returned to the U. S.

Team toured Japan, China, Hong Kong and kindred areas before settling in Singapore to open the Coconut Grove on Pasie Payang, "The Long White Sands" road. Later they operated the Cathay Cafe and ballroom which served as Japanese headquarters during the war.

When Singapore was attacked on Dec. 7, 1941, reserve officer Cowan was re-called to service. He escaped from the besieged Malayan city in a small boat which landed Lynn, Jr., in Java. Bailey and his girl in their vaude act) and son, him, his wife (Estelle Davis—the wife didn't make it and were interned for the duration.

Cowan reported to U. S. headquarters and served with the Engineers. In campaigns through Java, New Guinea and other Melanesian Islands he worked with the overseas motion picture service. His post called for him to handle films, USO personal tours of stars as well as stage several soldier productions.

### The Dai Iki Swankery

An assignment with the Economic and Scientific Section of SCAP prompted Cowan to return to Japan in 1948 and a year later he took over the managership of the Dai Iki Hotel Club in Tokyo. Spot is a swank field grade officers' club with probably the finest cocktail lounge, roof garden and snack bar in the Orient.

Mrs. Cowan had charge of the snack bar and observers note that it is the place in Tokyo to eat. Prices will probably make people in the U. S. faint. A Saturday special dinner, for example, is only \$1.50. This includes tenderloin steak plus the usual other amenities.

Music for all club functions is furnished by Hiroshi Walarialae and his Star Dusters—15 men and a real stateside combo. It plays all the latest hits in a style largely memorized from pop records.

Being a ham at heart, Cowan can't stay out of the act and every Saturday night sits at the baby grand and leads community singing of all the old faves as he was in vaude with Jack Benny and his is same age, 39?

The Cowans, who are leaving this month to take charge of the Castle Terrace Club of the engineers district in Okinawa, were farewell-dinnered last week. Among guests at the fete were Japanese actor Sessue Hayakawa and Jack Connolly, a films officer of the U. S. State Dept. who happened to be here on business.

## Irene Manning's Return

Irene Manning, who's been doing vaude-nitery and TV stints in London for the last few years, is due back in the States Sept. 11. She sails from England on the Queen Elizabeth Sept. 6.

Soprano-actress's last Broadway chore was in the John C. Wilson musical, "Day Before Spring," which racked up 167 performances in the '45-'46 season.

## Senate Narrows Tax Exemption On Charity Theatres

Washington, Sept. 4.

The drive by the Council of Motion Picture Organizations to prevent pseudo-charitable film theatres from springing up in opposition to the nation's regular exhibitors has won the solid approval of the Senate Finance Committee, which is working on the new tax bill.

The committee radically changed the House-approved tax provision providing broad exemptions from the 20% admissions tax for entertainment operated by cooperatives, charities, religious groups, etc. House measure, according to theatre people, was full of holes and would have opened the way to unfair competition in the film field.

Senate Finance Committee last Friday (31) greatly narrowed the exemptions from the bite and completely eliminated them when the entertainment consists of motion pictures or is held in a film theatre.

Senate committee, which resumes work on the bill tomorrow (5) also:

1. Okayed exemptions from the admissions tax for non-profit symphony orchestras and operas, approving the House action.
2. Ruled that any charitable organization, to be eligible for exemption from the admissions tax on its entertainments, must receive public support.
3. Limited admissions tax exemptions for religious groups to churches and conventions of churches.
4. Completely wiped out exemptions provided by the House for entertainments staged by cooperative groups.
5. Limited tax exemptions on entertainment for educational institutions to those with an organized faculty.
6. Approved the House-passed (Continued on page 75)

## Global Armed Forces Unity in Works For USO Entertainment

Washington, Sept. 4.

A worldwide unification of the armed forces to work with USO in bringing professional entertainment to U. S. troops is already in the works, according to Col. Joseph E. Goetz, head of Armed Forces Professional Entertainment Branch, Department of Defense. Col. Goetz revealed details of the plan of consolidation to VARIETY on the eve of his departure for Europe Friday (31) night.

Goetz, former RKO theatre exec, is currently spending a fortnight in the European Theatre of Operations firming up a single entertainment circuit for this military area. He plans to set up an organization based in Paris or Wiesbaden, Germany, to operate as a unit in routing entertainment to all branches of the service.

European Theatre, which includes North Africa and the North-ern commands of Newfoundland, Greenland and Iceland, is one of three large areas of U. S. military installations outside the U. S. Second of the trio, the Caribbean area, has already been organized along the new unified lines by Lt. Col. Jerome Coray, who recently returned from latter chore. Goetz himself will trek to Japan soon to establish the same type of circuit for the Far East.

Hoped-for acceleration of soldier entertainment has not yet reached expectations, due largely to lack of funds in USO. Only top-level stars pick up their own checks, while all others receive at least union scale. Plans for the near future, however, are all on the optimistic side. Chief of these is to keep a steady stream of troupers in Korea. Currently a USO variety show is entertaining in this area.

In Europe, where the entertainment sailing has always been smoothest, Walter O'Keefe and Ted Mack are currently on tour, with the Camel Cavalier Caravan set to follow this month. Experience of Defense personnel has been that the boys go for standard vaude layouts in a big way, but that it's the stars who lure the crowds.

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# YANKS' HEFTIEST FOREIGN COIN

## Gotta Stay With Present Distrib System Despite Costs: Rodgers

Although the cost of distribution has climbed steadily in recent years, William F. Rodgers, Metro's veepee in charge of distribution, sees no logical substitute setup in the offing. "You can't beat that personal contact between salesmen and exhibitors," he declared.

Many trade observers are convinced that the present costly methods of distribution are due for a radical change within the next five years. One overhead reduction scheme proposed was the establishment of a joint agency to handle selling to minor tail-end accounts for all distributors. Under this plan, instead of eight or 10 peddlers representing different companies traveling the same ground, one man would make the tour for all. Thus the present 31 or 32 exchanges might be reduced to about eight top sales execs scattered through the country for each distributor.

Such a scheme has been spearheaded by Abraham Myers, Allied general counsel, and others who deplored the suggestion that exchanges be eliminated or reduced, and emphasized the value of the personal contact between salesmen and exhibitors.

Closest thing to a "revolutionary move" ever made by Metro was a 10-day "selling by telephone" experiment about two years ago, but that was in no manner of speaking an attempt to change the present system, Rodgers said.

"That was simply a test to see whether our slogan, 'The Friendly Company,' had any real meaning with the exhibitors," Rodgers explained. "It did. More than 13-"

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## Sherman Mulls 10-Pic Theatre-and-Television Offer for Financing

Hollywood, Sept. 4.

Harry Sherman is considering an offer from an unnamed TV company to finance his next 10 pictures, as a prelude to turning his California studios over to video production. Proposition calls for him to produce four "A" films and six six-gun pictures for theatrical release, after which they would be used on television. At the end of that time, possibly three years, Sherman would make TV pictures on a salary and participation basis.

Producer said he is not ready to abandon theatrical production for TV but is studying the proposition.

## Tailor-Made 'B' Pix For Post-Theatre Video

Hollywood, Sept. 4.

"B" productions tailored for television—that's the new trend among independent film producers and sub-major studios, with an eye on the TV market after their product has made the rounds of the theatre circuits. Directors of "B" pictures on some lots have been ordered to whittle the running time down to 54 minutes, which will leave six minutes for the insertion of commercials when the films are sold to video.

A cut of six minutes not only makes it more convenient for the television sponsors but saves money for the producers. In the ordinary "B" picture it will eliminate the expense of a day's shooting.

## Femme Jobs Up in Pix

Survey of 40 picture producers reveals that job opportunities for women in the film field will be "unusually good" during the coming year, it's reported by the City College Institute of Film Techniques.

The producers expressed confidence that films will be able to absorb more and more women in technical jobs, including commercial, documentary, educational, feature, and television films.

## Mayer Back to Paris

Gerald Mayer, until recently Continental rep for the Motion Picture Assn. of America, is returning shortly to Paris, where he formerly made his headquarters. He is joining the staff of the U. S. Embassy there.

No successor to the MPAA post in Paris has been named yet. Decision may be made this week by John G. McCarthy, director of MPAA's international division, who is in France now.

## Vets Group, MPAA Team to Solve Pix Politix Questions

Motion Picture Assn. of America and the Catholic War Veterans each have appointed special committees to jointly tackle any question pertaining to the public acceptability of Hollywood films and film personnel on political grounds.

Move is along the lines of a cooperative program under which the two groups will hold discussions on the questionable pix or persons before any action is taken.

Statement from CWV headquarters in Washington said its committee was formed as a result of discussions between Joyce O'Hara, acting president of the MPAA, and Donald J. McQuade of Toledo, CWV's national commander. Chairman of the veterans organization's group is Thomas Walsh of N. Y., former national commander. He's associated with Wilbur Photo Engraving, whose accounts include many film companies. MPAA committee was not identified.

It's apparent the entire idea grew out of recent huddles involving Judy Holliday between three CWV leaders and Nate Spingold, Columbia v.p. The CWV brass pointed to the fact Miss Holliday had been listed by the House Un-American Activities Committee as having been associated with Communist-front organizations.

The vet toppers wanted to know how Col felt about the comedienne in view of this. Spingold informed them Col investigated her political leaning and concluded Miss Holliday was a "loyal American." CWV officers accepted this.

Serving on the CWV committee with Walsh are vice-chairman Francis D. Skelley of West New York, N. J., national welfare officer; John Coughlin, N. Y., commander of the Department of N. Y.; John Dowling, Jersey City, 1st vice-commander of the Department of N. J., and Thomas Lane, Columbus, O., Ohio judge advocate.

## L. B. MAYER'S M-G EXIT 'OFFICIAL' AFTER 27 YRS.

Hollywood, Sept. 4.

Quietly, without comment from either side, Louis B. Mayer over the weekend officially ended his 27-year tenure as production chief at Metro. Departure leaves only the company's trademark to remind the industry of the original triumvirate who were forerunners of the present firm: Mayer, Samuel Goldwyn and Richard Rowland, original founder of Metro Pictures Corp.

Goldwyn withdrew from the producing firm before it was sold to Loew's, which previously acquired Metro. Rowland died in 1947.

Mayer's future plans are still unknown despite widespread reports of his possible affiliation with or purchase of one of several companies. Latest report had Wall St. insisting that he and a group of associates would acquire control

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## SEE \$100,500,000 FOR THIS YEAR

American film companies are raking in the heftiest amount of coin from foreign markets in years. Lessened restrictions on converting earnings abroad into American dollars, coupled with the fact global theatre business has been good, are the main factors for the upbeat.

While estimates vary, the general figuring is that U. S. companies will have realized \$100,500,000 for the calendar year ended next Dec. 31.

Foreign department execs of the film outfits refrain from any specific predictions on the future for the reason new curbs on trading always are a possibility. However, barring any such setbacks, it's believed 1952 might prove even greater.

Partly the basis for this reasoning is the new deal with England, which probably will yield about \$22,000,000 for the current year. Under the new Anglo-American trading and monetary agreement, U. S. outfits probably will draw about \$24-25,000,000 from the British market next year. Eased restrictions in France and Italy also will help.

In any event, pic companies are jubilant over the upped inflow of dollars. It's coming at a time

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## 3 Mags Ready Appraisals Of Pix, Seen Answer To Life's Blisterer

In the face of Life's recent blistering treatment of the film business, which brought a storm of protests from industryites, three other mags are readying industry appraisals that promise to offset the Luce publication's downbeat.

First due, in a late-September issue, is a Samuel Goldwyn byliner in Collier's. Look and Cue also are prepping special features which will answer what the organized industry has labeled Life's departures from fact plus unwarranted gloom regarding the motion picture future.

Cue will give part of its Nov. 10 issue to the "Movietime U. S. A."

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## National Boxoffice Survey Labor Day Booms Biz; 'My Boy' Again No. 1, 'Rich' Second, 'Groom' Third, 'Woman' Fourth

Favorable, cool weather in numerous key cities, plus the release of fresh, strong product, is booming biz at the boxoffice this season. Fact that there were so many new, sturdy pictures out on release tipped off that the fall season for film theatres promises to be a great one. Four strongest pix this week in keys covered by VARIETY—probably will go well above \$900,000 in total gross.

"That's My Boy" (Par) continues No. 1 spot for the fourth week in a row, with some additional new bookings proving just as smash as in spots played earlier. "Rich, Young, Pretty" (M-G), which was in 11th slot a week ago, pushed up to capture second position, with dates in some 11 important key cities.

"Here Comes Groom" (Par), out for first time this week, is showing such strength that it will easily land in third place. "His Kind of Woman" (RKO), which also is just getting started, is pushing up to fourth. Fifth money is going to "Flying Leathernecks," from same distrib, with hints that it may move higher.

"People Will Talk" (20th), also new, is grabbing sixth position, with "Jim Thorpe" (WB) in seventh. "Show Boat" (M-G), still is doing well enough to finish eighth. "Hornblower" (WB) is slipping to ninth currently.

"Meet After Show" (20th), which was third last week; "Iron Man"

## TV's Impact on Pic B.O. Declines In Video Areas, Survey Reveals

### Laughton Meets A&C

Charles Laughton would be co-starred with Bud Abbott and Lou Costello in "Capt. Kidd," if current negotiations are consummated. Abbott is planning to produce the pic independently.

A&C are now making "Jack and the Beanstalk" as an independent production for Warner Bros. release. "Jack" is the personal property of Costello's. Duo alternate for tax purposes on production and ownership of the films in which they work.

## Up to 12 Million For Rep in 3 Yrs. From TV—Yates

Hollywood, Sept. 4.

Herbert J. Yates, Republic prexy, told his associates here on his arrival from New York and London this week that he estimated a potential profit of as much as \$10,000,000 to \$12,000,000 in the next three years via lease to TV of films in the company's extensive library.

Estimate grew out of queries concerning the recent sale of 175 pix by Rep to a Los Angeles television station, KTTV, for \$225,000. Yates pointed to the fact that transaction was for use of the pix on only a single station and for only one year, during which each could be shown only twice, as evidence that his \$10,000,000-\$12,000,000 estimate was not fantastic.

The KTTV sale did not include any Roy Rogers or Gene Autry starrers, since these are involved in litigation. They are expected to

(Continued on page 26)

### UA, Litvak Dicker

United Artists is discussing a releasing pact with producer-director Anatole Litvak.

In the past he's been associated with the major film companies.

Television's impact on motion picture attendance is declining slightly in heavy TV areas (where more than 50% of the families have sets), Dr. Jay M. Gould, consulting economist, disclosed this week. Gould has been making a study of tele impact on ptx, based on admission tax figures, video set installations and other data for major industry interests.

Original ratio plotted by Gould was that a 1% decline took place in film attendance for each added 2% saturation of tele sets in an area. Later figures, Gould said, now show there's only a 1% drop for each 3% additional saturation in areas where more than half the families have sets.

Economist has also revised the forecast he made a couple months ago on the drop in grosses in 1951 compared to 1948, which his statistics show to be a perfectly normal b.o. year. Rather than the 9.4% fall which earlier figures indicated, Gould now believes only a 7-8% drop is likely. That would put total U. S. boxoffice income for 1951 at about \$1,500,000,000 as against the \$1,590,000,000 of the 1948 norm.

Change in the estimate of drop-off is based on three counts:

1. B.o. improvement indicated in

(Continued on page 22)

## 11,000 Exhibs Hear O'Donnell Pitch In Three-Week Tour

More than 11,000 theatremen have heard the "Movietime U.S.A." pitch by national director Robert J. O'Donnell during the last three weeks.

Climax of his whirlwind tour is set for tomorrow morning (Thurs.) at the RKO 58th St. Theatre, N. Y., when he will address N. Y. area film industry personnel. A half holiday for homeoffice and film exchange employees for many of the N. Y. companies will be held to enable them to attend the rally.

In addition to O'Donnell, Arthur

(Continued on page 24)

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# 'My Boy' August B.O. Champ; 'Boat' 2d, Disney-'Alice' 3d, 'Capt. Horatio' 4th

Comedies and musicals predominated among the boxoffice winners over the country last month, according to VARIETY correspondents in some 26 key cities. Break in the heatwaves and some cool weather helped biz in numerous localities. Indicative of how far the general upbeat at film theatres has carried, is the fact that the five biggest grossing pictures hit nearly \$5,000,000 gross during August. The two top films tallied above \$2,600,000.

"That's My Boy" (Par) took over the No. 1 spot nationally last month. The Martin-Lewis comedy romped to three first places in weekly totals, and never was out of the top four rankings except the initial week it was on release, when only opening in two theatres. Not only was the college comedy a sensation on preem weeks, but it also held up much stronger than even the most optimistic distributor had foreseen.

"Show Boat" (M-G), which was the champ in July, was a heavy-weight in second place, although in the final two weeks of the month the musical tinter was playing mainly on a few scattered extended-run dates. Picture had nearly completed all first-run engagements in bigger keys by the close of August, but still managed to snag almost the same amount of coin as in July.

"Alice in Wonderland" (RKO-Disney) easily copped third money, with the fact that the Bunin foreign version of "Alice" attempted to beat it into release, apparently still stirring up additional trade for the Disney opus. It held firm in second place most of the weeks, adult trade and upped prices in (Continued on page 24)

## Theatre TV Into Public Service as Civil Defense Puts on Training Setup

Washington, Sept. 4. Theatre TV debuts in the field of public service when Civil Defense Administration puts on a two-hour training program on Saturday, Sept. 15. Show, format of which has not yet been revealed, will originate from Washington and be carried over the coaxial cable on a closed circuit to all theatres equipped for the service. Time is set for 9 to 11 a.m.

Use of large-screen TV in the civil defense training program has long been discussed here, but this will be first actual experiment. If successful, it opens the way for similar public service programs for specialized groups. Civil defense trainees and officials will gather in equipped theatres in their respective areas for the training-via-video.

In Washington program will both originate and be seen from RKO Keith's, sole theatre in this area with permanent theatre TV equipment.

## 'Palooka' On TV As Mono Ends Series

Hollywood, Sept. 4. Monogram prexy Steve Broidy's disclosure that the studio deal with Ham Fisher on the "Joe Palooka" series has ended, and the series is being dropped, was followed by word that the Fisher character will wind up in television.

Telepix producers Bernard Luber and Robert Maxwell have inked a deal with Fisher to produce a "Joe Palooka" vidpix series at RKO Pathe, where they are now making "Superman" videopix. Roger Carlin, who is associated with them, has skied in from N. Y. for huddles on the upcoming series. National Comics Publications is bankrolling. Six old Mono pix of the "Joe Palooka" series were included in the package of 26 sold recently to an eastern syndicate headed by Elliott Hyman.

## Ben Henry Due in U.S.

Ben Henry, former sales head of Universal Pictures in Great Britain, is due in N. Y. next Tuesday (11), aboard the Queen Elizabeth, to pick up U. S. film product for the British market.

He is being accompanied by Mrs. Henry.

## August's Top 12

1. "That's My Boy" (Par).
2. "Show Boat" (M-G).
3. "Alice" (RKO-Disney).
4. "Capt. Hornblower" (WB).
5. "Moonlight Bay" (WB).
6. "Meet Show" (20th).
7. "Cyran" (UA).
8. "Belvedere" (20th).
9. "Francis" (U).
10. "Sirocco" (Col).
11. "Rich, Pretty" (M-G).
12. "Tales Hoffmann" (Lopert).

## Skouras to Check Developments On Eidophor System

Spyros Skouras, 20th-Fox prexy, is expected to plane out of N. Y. for Zurich, Switzerland, within the next two or three weeks to check on the final developments of 20th's new color theatre television system, Eidophor.

The pic company hopes that the revolutionary process will be available for a demonstration at the Oct. 4 meeting of the company stockholders, when they will hear reports on the pending consent decree divorce.

Eidophor in black and white could have been demonstrated two months ago, it was reported, but Skouras wanted to wait until Fox engineers, working with the Swiss Institute of Technology, adapted the new system for full color.

The company already has made a deal with the Columbia Broadcasting System to use its color television process, and an agreement with General Electric to manufacture the theatre TV equipment.

Chief points in favor of the Eidophor theatre TV projector, it was pointed out, is the distance from the screen is no handicap; that the equipment is no larger than standard film projectors, and that it may be operated from the regular projectionist's booth.

A public demonstration of the Swiss-made theatre TV system is expected before the end of this year, most likely in N. Y.

## SMALL PREPS RELEASE OF 20-ODD PIX TO TV

Hollywood, Sept. 4. First step in a deal to release more than 20 of his old films to television has been taken by Edward Small, who has applied to the American Federation of Musicians for a labor trustee agreement. AFM Local 47 execs here regard it as a certainty that the deal will go through.

Agreement is the one drawn up by AFM some time ago under which producers who release films to video turn over 5% of the gross of each film to the musicians' union.

Among the pix Small reportedly is ready to throw onto television screens are "Count of Monte Cristo," "Man in the Iron Mask" and "Last of the Mohicans." Small already has talked to at least one local videooutlet about releasing his pix here.

## McEldowneys Sore At SEP Yarn Title Switch

Venice, Sept. 4. Mr. and Mrs. Ken McEldowney have issued a strong protest to the Saturday Evening Post because the mag changed the title of a forthcoming story on their experiences in India, authored by Mrs. McEldowney. They're here to present "The River," which they lensed in India, at the Film Festival.

Article by Mrs. McEldowney was written under the title "Movies Are Made by Fools Like Us." Mag switched this to "We Made a Movie Without Hollywood." The McEldowneys feel this is immodest, is not justified by context of the story and has the effect of making their film-centre hometown.

## Yates, Grainger Prep Rep Sales Campaigns

Hollywood, Sept. 4. Herbert J. Yates and James R. Grainger opened a week of studio conferences at Republic to arrange sales campaigns for six high-budget releases.

Producers on 19 forthcoming pictures will also be assigned.

## Par Stock Jumps To 27 1/2 Yr's. High

Paramount shares on the N. Y. Stock Exchange climbed to a new high for the year yesterday (Tues.), closing at \$27.50. That represents a jump of 2 1/2 points in the last two days of trading. Gain yesterday was \$1 and followed a \$1.37 1/2 leap last Friday.

Both financial sources and Par execs professed lack of knowledge regarding cause of the upbeat. It was believed reports of Par's development of a new color television tube might have contributed to the interest in the company's shares.

However, neither previously deflated price nor the TV tube report was immediately accepted by some of Wall St.'s money men as reason behind the stock spurt. They suspect Par might have some sort of deal in work which would make the outfit's financial setup more attractive. There was no confirmation of this.

## Wald-Krasna Due Fast Next Week to Ballyhoo Their First 2 Pictures

Jerry Wald and Norman Krasna are due in New York next week on a personal ballyhoo tour in connection with their first two independents for RKO release, "Blue Veil" and "Behave Yourself." They plan to cover 10 key cities on an intensive exploitation pitch (press and radio interviews, etc.) and, coincidentally, "sell, Hollywood." The indie producers are enthused about b.o. prospects for the picture business generally.

Wald-Krasna join the episode film cycle with "Speak To Me of Love," planning six episodes by as many different directors, all dealing with 'l'amour. Eddie Buzzell is bearing down on the USO-Camp Shows story for which W-K have Tony Martin and Jack Benny ("despite reports of Benny's resistance, we have Jack," says Wald). That's been retitled "Cheer Up," with the original "Stars and Stripes Forever" idea abandoned on home-office insistence the foreign market (British as well as non-English-speaking) would resist the American flagwaving motif whereas the entertainment - for - soldiers idea would have general appeal.

Clare Boothe Luce is due on the Coast next week to work on "Pilate's Wife," which Curtis Bernhardt will direct, and "The Elizabeth Browning Story" (working title) is also on the agenda.

## Selznicks to Europe After Walker Death Delays 'Em

David O. Selznick and his wife, Jennifer Jones, who were forced to postpone their trip to Europe last week just a few hours before their scheduled takeoff, are leaving from New York today (Wed.). Sudden postponement was caused by the death in Hollywood of Robert Walker. Latter was Miss Jones' former husband and father of her two children.

The Selznicks and the children flew back to the Coast last week. They returned to New York yesterday. Delay has caused them to cancel out their visit to the Venice Film Festival, where the Golden Laurel Award, which Selznick annually donates, was presented Saturday (1). He had planned to be on hand for the ceremonies, then vacation in Italy and go on to business in Paris and London.

Couple will be back in three or four weeks.

## 14 SCRIBES BUSY AT REP

Hollywood, Sept. 4. Fourteen screen writers, double the usual number, are working on 13 scripts at Republic in the busiest summer season in the history of the studio's literary mill.

# Doubts Mount on UPT-ABC Merger Okay in FCC's Get-Tough Policy

## Exhibs Low Fight Net

Albany, Sept. 4.

Number of theatre television exhibitors, forced to boost their ticket tabs for the upcoming Ray Robinson-Randy Turpin fight exclusive to \$2 because of a hike in the rights fee, have undertaken an intensive newspaper advertising campaign to apprise their customers of how little they net on the deal. Grand Theatre here, for example, took ad space in the local press to break down the \$2 into its components thusly: Federal tax, 24c; line charges, 37c; cut to the boxers and promoters, 75c; theatre share, 54c.

Highest previous tap for Albany was \$1 for the recent Joe Louis-Jimmy Bivins fight. Other theatre TV exclusives went for 74c.

## 200G Guarantee By RKO on Pic Key To Ray-Randy TV

Ray Robinson-Randy Turpin mid-dleweight title fight next Wednesday night (12) might have been unavailable to theatre television and home TV both, under the deal set up for rights to the event by the International Boxing Club. IBC made the theatre TV rights contingent on RKO's guarantee of \$200,000, plus percentage, for its 20-minute film. That figure has been met, insuring the fight for the theatres. But if the theatres had not been able to get it, it's revealed that the fight might not have gone to home video either.

Pabst Beer, which sponsors a weekly series of Wednesday night fights over the CBS radio and TV networks, would have had first crack at the bout for home video. But, according to a spokesman for Warwick & Legler, the Pabst ad agency, the brewery was interested in the fight but had never turned in an official bid. He explained that Pabst would be virtually forced to steer clear of any fights staged in outdoor arenas. Since the Robinson-Turpin fight is scheduled for the Polo Grounds, N. Y., Pabst might not have been able to take it even if it had been available to home TV.

W&L exec pointed out that with video network time as tight as it is today, the sponsor would have been licked if the fight had been rained out and postponed to another night. If that happened, Pabst would have (Continued on page 20)

## N. Y. to L. A.

Dave Golding  
Cynda Grasse  
Burton Lane  
Beverly Linet  
Jeff Livingston  
Jeanette MacDonald  
Morty Palitz  
Gene Raymond  
Billy Shaw  
Charles Simonelli

## N. Y. to Europe

Tallulah Bankhead  
Jean Dalrymple  
Linda Darnell  
Peter Davis  
Barry Fitzgerald  
Cynda Glenn  
Celeste Holm  
Rouben Mamoulian  
David E. Rose  
Arthur Shields  
Max Youngstein

## Europe to N. Y.

Jessica Dragonette  
Madge Elliott  
Ruth Gordon  
Earle H. Hammons  
Ted Howard  
Barry Jones  
John Robert Lloyd  
Garson Kanin  
Irene Manning  
Buddy Pepper  
Cyril Ritchard  
William Satorl  
Henry Souvaine  
Eve Turner  
Darryl F. Zanuck

Washington, Sept. 4.

The FCC made doubly clear the past weekend that the proposed United Paramount Theatre-American Broadcasting Co. merger must run a rugged gauntlet and be slugged with all the anti-trust sins of pre-consent decree Paramount Pictures, Inc. Whether the merger will ever get the FCC nod was left exceedingly doubtful.

FCC ordered a consolidated hearing of the proposed merger with renewal of various Paramount-held licenses and applications; this means all the anti-trust angles will be thoroughly aired as well as Par's alleged control of DuMont. And finally, there will be the question of whether such a powerful combination as a major theatre chain and radio-TV network might not work against the public interest by creating new monopoly.

FCC set no date for the hearings.

Only objector to the consolidated donnybrook was Commissioner Robert F. Jones. His stand was taken not because he wanted to go easy on United Par but because he wanted separate hearings so that he could be rough in each one of them. This he left no doubt about.

Public doesn't realize it, but Paramount has been in trouble with the FCC since it put the anti-trust decree into effect more than a year ago. Operation of this decree involved transferring certain radio and TV properties to the successor companies of the old Par.

FCC has never given its consent to these transfers although the properties have been operating under new management for 20 months. Some FCC officials feel that Paramount should lose its Radio-TV licenses.

Among daytime insiders in broadcasting there is considerable predicting that, for this and other reasons, the radio commission will never give the nod to the UP-ABC deal.

In its order last weekend, FCC explained that the principal purpose of the consolidated proceeding was:

1. To obtain full information with respect to the participation of any of the applicants, their officers, directors, stockholders, employees, or agents, in any violation of either Federal or State anti-trust laws, the extent and character of such participation," especially to determine whether the anti-trust violations also violated sections 311 and 313 of the Communications Act.

2. To determine policies to be pursued in operating the broadcast facilities of the merged company; obtain information about plans for exclusive theatre TV; and restrictions to be imposed on (Continued on page 24)

## L. A. to N. Y.

Gilbert Adrian  
Lois Andrews  
Brian Aherne  
Lex Barker  
Nate J. Blumberg  
Clarence Brown  
George Cukor  
Robert Cummings  
Nick Dennis  
Paul Douglas  
Sharman Douglas  
Benny Fields  
Barry Fitzgerald  
Henry Fonda  
Paul F. Heard  
Lena Horne  
Anne Jeffreys  
Joseph Kaufman  
Mickey Knox  
Sonya Levien  
Rouben Mamoulian  
Raymond Massey  
J. Graves McDonald  
Roddy McDowall  
Leo Morrison  
Charles Moskowitz  
Odette Myrtil  
James Nicholson  
H. C. Potter  
Otto Preminger  
Noel Preston  
Mikhail Rasumny  
Edward G. Robinson  
Cesar Romero  
Blossom Seeley  
Arthur Shields  
George Shoff  
Ann Sothern  
Bob Sterling  
Jean Wallace  
Tess Williams  
Charles Winninger  
Robert Wise



# 'ARTIES' STRESS FILMS IN ENGLISH

## Future UA-Financing Via Heller Seen Hinging on 'Night' Payoff

Close watch is expected to be kept by United Artists and Walter E. Heller & Co., Chicago financiers, on b. o. results of "The Big Night," which producer Philip A. Waxman brought into New York from the Coast last week. "Night" is the initial pic completely produced and financed by UA since the new Arthur B. Krim regime took over the company six months ago.

Heller financed it through arrangements made by Krim. It is thus also Heller's maiden effort under the new setup. As a result, the John Barrymore, Jr., starrer is taking on something on a test-tube aspect, with both UA and Heller eyeing it anxiously. Extent of its success may well influence availability and terms of further financing of UA producers by Heller.

UA's future hinges to a considerable degree on continued access to Heller funds. Krim is thus doubly anxious to see the Chi financial house show a neat profit on "Night" in the hope that it will ease up somewhat on what admittedly are tough terms to the indies.

Heller demands, as a matter of fact, are so stiff as to be somewhat discouraging to producers. By demonstrating the profit possibilities of a few films, Krim looks forward to a reduction in Heller demands and consequent encouragement of other indies to get back into the production swim.

As a point of fact, it is understood that Heller is taking little risk on "Night." Chi firm is in the position of a bank, putting up only first-money, yet getting in return far more than a bank can legally

(Continued on page 30)

## M-G Would Guarantee Exhib Profit on B.O. Hike For 'American in Paris'

Metro is considering special deals with exhibs on "An American in Paris," Gene Kelly-starrer. It's reported the company will guarantee a profit for theatremen playing the pic but with admission scales advanced.

Company is excited about the film's values and feels it's entitled to hefty coin. Big problem, however, arises out of the fact M-G is restrained under court order, as are other distibs, from demanding upped admish prices.

Some situation obtains with "Quo Vadis." Advance admissions are in view for "Vadis" but this does not demand immediate consideration for the reason the pic will not go into wide release for some time. It opens at the Capitol and Astor, N. Y., in November, and a long run is anticipated at the Astor.

It's expected that in the case of "American in Paris," M-G primarily will seek out those exhibs who offer such high rental for the film they would have to raise prices in order to come out on top. It's in such contracts as these that M-G would guarantee a profit.

Despite the court injunction, there have been instances in the past where films were played off on an advanced-admission basis. These included Paramount's "Samson and Delilah" and RKO's "Joan of Arc," Walter Wanger production.

These brought beefs from some exhibs who contended such high rentals demanded that scales had to be upped as a matter of economic necessity. By the profit guarantee M-G hopes to avert any conflict with theatremen.

## Spellman to Deliver Allied's Invocation

Cardinal Spellman will deliver the invocation at the opening luncheon of the National Allied convention, Oct. 30-Nov. 1, at the Biltmore Hotel, N. Y. The luncheon will be attended by presidents of the major film companies.

Wilbur Snaper is general chairman.

## Strange Coincidence

Hollywood, Sept. 4.

Although it was written months ago, Stanley Kramer's forthcoming production, "The Sniper," bears a striking resemblance to a front-page story currently running in the Los Angeles newspapers.

Police are hunting a mysterious killer who has shot down two young women, in different parts of town without apparent reason. That is also the plot of "The Sniper."

## U, UA Hit Back At Govt. Rap On Decree Violation

Universal and United Artists have hit back at the Department of Justice, saying in effect the latter's charges of consent decree violations were groundless. Government last month filed a complaint in U. S. District Court, N. Y., asserting UA and U had common officers and directors, and that UA restrained competition via its acquisition of Eagle Lion Classics last April.

U's answer to the court, presented last Friday (31), was a general denial coupled with a bid for dismissal of the action. Company admits Robert Benjamin is a member of its board, but states he is neither a director nor an officer of UA.

U related that Benjamin has been a board member since 1946, and his election was via the stock vote of General Cinema Finance Corp., controlled by J. Arthur Rank. This outfit has holdings of U shares sufficiently large to elect several directors, company stated. Benjamin also is president of the J. Arthur Rank Organization in the U. S.

In its separate answer, UA told the tribunal Benjamin is neither officer nor director, but merely serves as advisor to prexy Arthur B. Krim on a part-time basis. He had been a board member of Pathe Industries but bowed out of this post last February.

Instead of stifling competition with the ELC takeover, as the Government charged, UA bolstered it.

(Continued on page 74)

## SUIT VS. TONY CURTIS ON AGENT SLUFF CLAIM

Actor Tony Curtis (real name Bernard Schwartz) tossed her out as his personal manager, talent rep Joyce Selznick charged in a \$50,000 damage suit brought against the Universal-International star in N. Y. Supreme Court last week. She seeks a similar amount from actors' agent George Rosenberg, also a defendant.

Miss Selznick asserts that she inked a 10-year pact with Curtis in March, 1948, whereby she was to act as his personal rep and he wasn't to engage anyone else. But in July of the same year, according to the complaint, the actor breached the agreement by hiring Rosenberg. Latter allegedly induced the star to break the deal.

## Par Backlog Defers Prod.

Hollywood, Sept. 4.

Paramount has so many completed pictures on its hands that it has requested Nat Holt and Pine-Thomas to lay off further production until next year. As a result, Holt's "Hurricane Williams," originally slated to start next month, was pushed back to January. Same thing goes for Pine-Thomas' "Caribbean Gold," now held back for a January start.

Reason for the delaying is a backlog of 21 pictures.

## LINGUALS IN DIP, OFFBEAT-PIX HIKE

Rapid evolutionary process which most of the film industry has been going through in the past few years has caught up with the art theatres. Formerly synonymous with foreign-language product, the arties are now playing mostly films in English.

Reason is double-edged. First is the decline in recent years of acceptable linguuals and second is the increase of offbeat product out of Hollywood. Added to the latter is a growing number of pix made abroad, but in the English language.

Art houses are thus in the midst of a swing-away from havens for subtitles toward becoming a circuit of limited-seaters devoted to non-lingual specialized pictures. Further evolution in this direction and the addition of many more theatres to this type operation are anticipated.

Shot was called on this development by some industry execs several years ago. They foresaw the switch and prophesied the growth of a large number of sureseaters devoted to attracting audiences of specialized tastes.

While the arties have rapidly changed their policies, and a great many additional theatres have turned to this type operation, the same industry soothsayers who originally called the turn say that all this is just a start. They see hundreds more houses switching from standard Hollywood fare and enlisting themselves in the cate-

(Continued on page 28)

## \$1,050,000 Suit Hits Five Majors, Century on Claim Involving Clearances

Century Theatres, Inc., and five major distributors last week were hit with a \$1,050,000 triple damage anti-trust suit brought in N. Y. Federal Court by the Lavellon Amus. Corp., operators of the Criterion Theatre, East Rockaway, L. I. Complaint charges that Loew's, Paramount, Columbia, Universal and United Artists gave four Century sites seven to 21 days clearance over the Criterion, although the houses were not in direct competition.

Defendant distibs, it's asserted, have adopted a "uniform system of clearance," which the Criterion allegedly was forced to observe on the pain of receiving no product. In seeking a better break on pix availability, Lavellon claims that the B. S. Moss Malverne (L. I.) Theatre works on par with the Century locations, even though the Malverne house is geographically closer to the chain's outlets than the Criterion.

Lavellon also contends that the preferential clearance handed the Century spots is illegal, under provisions embodied in the industry consent decree. Failure of the Criterion to get the same run as Century's Valley Stream, Valley Stream; Lynbrook, in Lynbrook; Fantasy, in Rockville Centre, and the Baldwin, in Baldwin, allegedly caused the plaintiff exhib to lose \$350,000.

## Nine Subpoenas Remain Unserved in L.A. Red Quiz

Los Angeles, Sept. 4.

Nine subpoenas issued by the House Un-American Activities Committee for appearances at the hearings to open here Sept. 17 are still unserved, according to Rep. Donald L. Jackson, a member of the committee. Still to be heard from are Norville Crutcher, George Tyme, Paul Perlín, Joe Losey, John Wexley, Paul Trivers, Leon Becker, Helmer Bergman and John Miller.

More than 30 witnesses will be called for the hearings at the L.A. Federal Building. Whether the sessions will be televised is a question to be decided by the committee.

## Marks, Insisting His 'Fair TV' Altruistic, Admits a Welcome Publicity Payoff

### 'Flash' Katzman

Sam Katzman, who makes low-budgeters for Columbia, has long been noted as a speedy producer. How much of a hurry he's in was probably best evidenced last week, however, by his title registrations with the Motion Picture Assn. of America.

He first registered "Every Minute Counts," then quickly added another registration, "Every Second Counts."

## Theatre TV, Film Drive, Arbitration Set for TOA Meet

Chief topics on the agenda of the annual convention of the Theatre Owners of America, Sept. 24-27, Hotel Astor, N. Y., will be theatre television, "Movietime U.S.A." and arbitration. It was reported by Si Fabian, general chairman.

The complete agenda, committee chairmen, and other details for the four-day meeting have not yet been determined. Also, Fabian is awaiting word of acceptance from industry leaders slated to address the exhibitors.

More than 1,000 exhibitors and their wives are expected to attend. Convention hotels will be the Astor, Piccadilly, Paramount and Edison.

Every exhibitor, upon registering, will be named to serve on one of the 13 committees. An entertainment committee will obtain tickets to theatres and other entertainment TOA members may wish to attend. A block of tickets has been obtained for members wishing to see the Sandy Sadler-Willie Pep featherweight title bout.

To date, 82 tradeshow booths have been reserved. The total is expected to reach 100 before the convention opens.

Mrs. Isabel Goldenson's entertainment committee for the ladies already has set up a full program, which includes: Sept. 24, tea at Toot Shor's, 4 p. m.; Sept. 25, breakfast at Altman's department store, 9 a. m.; Sept. 26, luncheon and fashion show by Russek's at the Hotel Waldorf-Astoria, 1 p. m.; Sept. 27, show and tea at Radio City Music Hall, 3 p. m. On Tuesday night, Sept. 27, 6 p. m., both members and wives will be taken on a boat tour.

Presidents of the film companies will entertain the exhibitors at a dinner Thursday night, Sept. 27, at Hotel Astor.

## PRODUCER DAVE ROSE MAPS 3 MORE PIX

Producer David Rose, who planned to London over the weekend with Linda Darnell, is expected back in New York in about four weeks to discuss three pix he's planning to produce next year. It is understood they may be for either United Artists or RKO release.

"Saturday Island," which he is now completing in England, is being distributed by the two companies. UA has the Western Hemisphere rights and RKO the Eastern. UA portion of the deal was originally made with Eagle Lion Classics and taken over when UA absorbed ELC.

Miss Darnell is starred in the pic, which has been shooting for eight weeks in Jamaica, B.W.I. There are three more weeks of lensing to be done in England. Director Stuart Heisler and the rest of the cast and Technicolor crew left for London directly from Jamaica last Wednesday (29).

Jerome W. Marks, New York attorney who organized and is chairman of the Television Fair Practices Committee, admitted this week that there's been an unlooked-for—but welcome—payoff. The issue of theatre and subscription tele versus the for-free home variety, he said, was a popular one with the voters in the low-income district where he's in politics, and has also resulted in publicity that "hasn't hurt" his law practice.

TFPC, much to the surprise of film and tele execs, appeared virtually out of thin air last June. Its avowed aim was a crusade to protect home viewers from being excluded from fights and other events by theatre and pay-as-you-see TV.

Much speculation was immediately aroused in the trade as to the source of Marks' backing and as to his "angle." He denied to VARIETY that he has had any financial support from any person or organization except the 15 or so lawyers, one labor leader and one Washington publicity man who have participated in the committee's work.

"As a matter of fact," he added, "the total cost so far has been less than \$500. That has been advanced by a half-dozen or so members of the committee in contributions whenever the occasion required. The largest single amount—probably less than a \$200—I've laid out myself. That seemed fair, since my name has been the only one publicly connected with the committee, and I've thus been the one to profit by the publicity."

He really had no "angle" in starting the TFPC, Marks said. It

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## Divvy Tax-Free for Mfr. Of Equipt., Arising From Old Fox Red; Stirs Wall St.

Wall St. interest has been stirred in recent weeks in General Precision Equipment Corp., manufacturers of motion picture and tele equipment, by the discovery that its dividends are tax-free. That results from heavy losses suffered some 20 years ago in the stock of the old Fox Film Corp.

Several investment houses are known to be pitching GPE to their customers, particularly wealthy ones, who get maximum benefits from the tax-free dividends. Reynolds & Co., one of these firms, issued a laudatory research report on GPE a couple weeks ago, and another brokerage house, Neuberger & Berman, is known to be getting a similar one together for its customers.

Tax-free dividend angle arises from a \$54,000,000 investment that General Theatres Equipment, Inc., predecessor company of GPE, had in Fox Films. When Fox went into voluntary reorganization in 1932 and was unable to pay dividends to GTE, latter also was driven into receivership. When both emerged from the bath, GTE's \$54,000,000 holdings in Fox Films were represented by \$5,000,000 worth of stock in 20th-Fox.

Original cost of the shares was about \$300 each. Present market price is about \$20. The GPE par-

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## 'Joe Young' Mulls For Sequel by RKO

RKO, which two years ago released "Mighty Joe Young," is apparently mulling a sequel. It registered with the Motion Picture Assn. of America last week the titles "The Great Joe Young" and "Mr. Joseph Young of Africa."

Registrations were in the name of Howard Hughes, RKO's controlling stockholder and production chief. "Joe Young" was a giant anthropoid pictured via trick and process photography in the manner of "King Kong."



## Painting the Clouds With Sunshine (COLOR)

Standard musical; good tunes; good color; good boxoffice.

Warner Bros. release of William Jacobs production. Stars Dennis Morgan, Virginia Mayo, Gene Nelson; features Lucille Norman, S. Z. Sakall, Virginia Gibson, Tom Conway, Wallace Ford, Tom Dugan. Directed by David Butler. Screenplay, Harry Clark, Roland Kibbee, Peter Milne; camera (Technicolor), Wilfrid M. Cline; editor, Irene Morra; musical direction, Ray Heindorf. Previewed Aug. 30, '51. Running time, 87 MINS.

Back up another standard, lushly colored, sprightly tune and solid boxoffice musical for Warners. "Painting the Clouds With Sunshine," with its contrived plot, may not be something to stand up and cheer about, but its entertainment values cannot be ignored.

The values include the looks of Virginia Mayo, the dancing of Gene Nelson, the singing voice of film newcomer Lucille Norman, the amusing mugging of S. Z. Sakall, the good-looking Dennis Morgan, pertness of Virginia Gibson, and Wallace Ford thrown in as an old sourdough prospect.

The story can hardly be called original, but then originality is seldom expected in the average musical. This farce concerns three little maids from the school of experience spurred on to seek millionaires rather than love of a ringleader Virginia Mayo. But Miss Norman is in love with Morgan, whose penchant for gambling later throws her into the arms of Nelson.

The girls, a singing trio in a Los Angeles night spot, adopt the "all for one and one for all" theme and seek their dough guys in Las Vegas. They stop at a hotel run by Sakall, whose gambling concessions are about to run him out of business.

Nelson, who turns out to be a millionaire in disguise, makes the big play for Miss Norman, aided and abetted by the two Virginias. But staid Boston banker Tom Conway, cousin of Nelson, arrives to foil their plot. He engages Morgan to help put the romance on the rocks. Morgan's efforts seem futile, despite the fact that Miss Norman still loves him. Miss Mayo takes Conway in hand to get him out of the way. Miss Gibson soothes Nelson, and—well, it winds up good clean fun, with a sprinkling of old tunes from former Warner films.

Tops among the old tunes included are "Painting the Clouds With Sunshine" (Joe Burke, Al Dubin); "Tiptoe Through the Tulips" (Joe Burke, Al Dubin); "Vienna Dreams" (Rudolf Sieczycki, Irving Caesar); "With a Song in My Heart" (Dick Rodgers, Ben Holt); "Birth of the Blues" (R. G. DeSylva, Lew Brown, Ray Henderson); "You're My Everything" (Harry Warren, Mort Dixon); and "Jealousie" (Jacob Gage, Vera Bloom).

Also standard are solid direction by David Butler, camera by Wilfrid M. Cline, musical numbers staged and directed by LeRoy Prinz, and musical direction by Ray Heindorf.

## The Day the Earth Stood Still

Suspenseful, moralistic entry in science fiction sweepstakes; OK b.o.

20th-Fox release of Julian Blaustein production. Stars Michael Rennie, Patricia Neal, Hugh Marlowe; features Sam Jaffe, Billy Gray. Directed by Robert Wise. Screenplay, Edmund H. North, based on story by Harry Bates; camera, Leo Tover; music, Bernard Herrmann; special effects, Fred Serzen. Previewed N. Y. Aug. 28, '51. Running time, 92 MINS.

Klatu... Michael Rennie  
Benson... Patricia Neal  
Stevens... Hugh Marlowe  
Dr. Barnhart... Sam Jaffe  
Robby Benson... Billy Gray  
Mrs. Bailey... Frances Bavier  
Gert... Luck Marlin  
Drew Pearson...  
Commentators: Gabriel Heatter, H. V. Kaltenborn, Elmer Davis.

"Day the Earth Stood Still," 20th-Fox's initial entry in the science-fiction sweepstakes, differs from its predecessors in that the fantasy and suspense are tinged with a sharply-pointed moral: that the nations of the earth will be destroyed if they don't put an end to their warfare. But the yarn is told interestingly enough and imbued with sufficient scientific lures and suspense so that only seldom does its moralistic wordiness get in the way.

Judging from the success of its antecedents, exhibs will have plenty of exploitation angles to set their teeth into for a b.o. payoff. In addition, word-of-mouth should be good, which will partially com-

pensate for the lack of any marquee names. As a result, "Earth" looks headed for okay grosses in virtually all situations.

Screenplay by Edmund H. North, based on a story by Harry Bates, tells of an invasion of the earth by a single space-ship from an unidentified planet in outer space. Ship has two occupants, an eight-foot robot, and an earth-like human. They have come to warn the earth's people that all other inhabited planets have banded together into a peaceful organization and that peace is being threatened by the wars of the earth-people who, now that they are experimenting with rockets, may soon be able to carry their aggression into outer space. If that happens, the inter-planetary UN is prepared to blast the earth out of the universe.

Message is pointed up by the space-man's parting words to an assemblage of scientists gathered from all countries to hear their choice before he and his robot-companion head back to their own planet: "Join us and live in peace. Or pursue your present course and face obliteration."

Yarn, of course, has much more suspense than that. Space-ship lands in Washington and the man, leaving the robot on guard, leaves to hide among the people, to discover for himself what they are like. His findings of constant bickerings and mistrust, incidentally, which are sharply pointed up by North's script, aren't too favorable for the earth's humans. Situation naturally creates fear throughout the world and the U.S. brings out Army tanks, howitzers, etc., to guard the ship and the robot, while a frantic search goes on for the man. Later convinces a famed scientist, whose character is obviously based on Prof. Albert Einstein, of his powers and his mission.

Scientist calls together his colleagues from all over the world but, before they can hear the space-man, he is discovered and shot down by Army guards. Robot, through a bit of out-of-this-world magic, captures the body, takes it back to the ship to bring it back to life, which sets the stage for the final message. Script carries several contrived situations, as well as unexplained happenings, which militate against it generally. Producer Julian Blaustein worked with an apparently moderate budget but that doesn't interfere with the film's impact. Background shots of Washington, where the action takes place, give it almost a documentary flavor. And Fred Serzen, 20th's special effects chief, makes the most of a field day in depicting the powers of the robot in disintegrating the best Army equipment, the ship's flight, etc., ably abetted by Leo Tover's camera supervision. Bernard Herrmann's score, spotlighting a weird theremin, helps generate the suspense.

Cast, although secondary to the story, works well. Michael Rennie is fine as the man from space and rates better roles in the future on the basis of his work here. Patricia Neal is attractive and competent as the widowed mother of the young boy whom he befriends and who is the first to know his secret, while Hugh Marlowe is sufficiently a boor as her boy-friend, whose tip to the Army results in his capture. Sam Jaffe turns in his usual top performance as the scientist, and young Billy Gray does a good job as the boy. Robert Wise's direction permits the action to drag at times, but is also responsible for the suspense.

Stal.

## The Mob

Plenty of action; cops-&-robbers dueler starring Broderick Crawford promising better than average returns.

Columbia release of Jerry Bresler production. Stars Broderick Crawford; features Betty Buehler, Richard Kiley, Otto Hulett, Matt Crowley, Neville Brand, Ernest Borgnine, Walter Klavun, Lynne Bessett, Jean Alexander, Ralph Dumke, John Marley. Directed by Robert Parrish. Screenplay, William Bowers; based on story by Ferguson, Findley; camera, Joseph Walker; editor, Charles Nelson; music score, George Duning. Previewed Aug. 31, '51. Running time, 87 MINS.

"The Mob" is solid corner-of-the-mouth stuff for the leather-jacket-and-blue-jeans trade. Broderick Crawford is the only name but he's fine as a cop who poses as a hood

to overthrow racketeers who've been shaking down dock workers on the waterfront. Fist fights, gunfire and some salty dialog and sexy interludes involving Crawford with Lynne Baggett enliven the proceedings considerably.

Tensely paced entry from Jerry Bresler's production cubicle at Columbia gets going, in practically the initial frame, with a murder. Crawford, altar-bound, gets called back to track the responsible party down, the victim being a brother cop. Difficult-to-find trail leads him to New Orleans and back to his starting point, California, right into the police department itself.

Scripter William Bowers has studied the Ferguson Findley original with some logically developed clues designed to throw the customers off the track. It's definitely a surprise when the true culprit is exposed, and the Bowers-Findley team doesn't stop with that shocker. Climax, in which Crawford and his girl are at death's door in her hospital room, is tautly staged and guaranteed to raise the hackles.

Betty Buehler is thoroughly sympathetic as Crawford's girl friend, and Miss Baggett and Jean Alexander as manbait planted to distract Crawford from his pursuits spark the distaff end expertly. Matt Crowley, Neville Brand, Ernest Borgnine, Walter Klavun, John Marley, Frank de Kova and Jay Adler are a splendid assortment of bad guys, and the law-and-order aspects are taken care of handsomely by Richard Kiley, Otto Hulett, Ralph Dumke, Emile Meyer and Carleton Young.

Robert Parrish's direction never pounds at points that could have been cliched beyond endurance, so that any claims at similarity to previous cops-&-robbers pix are nullified. It's a clean, straightforward job of staging. George Duning's score is used economically but effectively, and Joseph Walker's editing are not the least of a completely satisfactory string of technical credits.

Mike.

## The Well

Gripping drama with adult appeal.

Hollywood, Aug. 31.

United Artists release of Harry M. Popkin production (Clarence Greene, Leo Popkin, associates). Features Richard Rober, Barry Kelly, Henry Morgan, Christine Larson, Tom Powers, Robert Osterloh. Directed by Leo Popkin. Russell Rouse. Screenplay, Russell Rouse, Clarence Greene; camera, Ernest Laszlo; editor, Chester Schaeffer; music, Dimitri Tiomkin. Previewed Aug. 31, '51. Running time, 84 MINS.

Carolyn... Gwendolyn Lester  
Ben Kellogg... Richard Rober  
Mrs. Crawford... Maudie Norman  
Grandfather... George Hamilton  
Mr. Crawford... Ernest Anderson  
Mickey... Dick Simmons  
Stan... Lane Chandler  
Gleason... Roy Engel  
Schoolteacher... Margaret Wells  
Woody... Wheaton Chambers  
Frank... Michael Ross  
Chet... Russell Trent  
Hal... Allen Matthews  
Fred... John Phillips  
Art... Walter Morrison  
Casey... Christine Larson  
Guileigh... Jess Kirkpatrick  
Clemson... Henry Morgan  
Gaines... Alfred Grant  
Milkman... Ed Max  
Ragage Man... Guy Beatch  
Claude Packard... Robert Osterloh  
Sam Packard... Barry Kelly  
Chip... Walter Kelly  
Lois... Mary Ellen Kay  
Student... Beverly Jans  
Mayor... Erle Kinnes  
Dr. Billings... Tom Powers  
Lobel... Bill Walker  
Manners... Douglas Evans  
Sherry Hall

High drama and suspense are embodied strongly in this Harry M. Popkin production, which deals with rescue of a little Negro girl buried in a well. Film has been turned out with an eye to racial problem, but boxoffice chances appear limited due to its stronger-than-usual adult appeal. Good exploitation values are present, however.

Writers Russell Rouse and Clarence Green took the Kathy Fiscus episode of several years ago, in which a California child was trapped in an old well, and used this as a story hook for a tense and gripping screenplay. For purposes of drama, they made this key character a Negro child, and added the Negro problem in build-up of plot, which permits a frank and oftentimes brutal approach to the subject. It's unusually well handled.

Plot has for its motivation the measures taken by Negro populace of a small town, after a white man comes under suspicion of having kidnapped the girl. This provides an unusual and dramatic switch to the usual whites-vs.-Negroes theme. Two races later throw in together, however, in the rescue of the entrapped child and forget their differences.

in the later stages of rescue, when it's touch and go whether the child will be saved. As directed by Leo Popkin and Russell Rouse, these sequences are emotionally overpowering. Direction throughout is driving. Production is expertly executed.

Cast, headed by Richard Rober, as sheriff in charge of settling threatened mob violence and rescue of the child, is uniformly strong. Standouts here are Maudie Norman, mother of the child; Ernest Anderson, as the father; Henry Morgan, accused of child's disappearance, and Barry Kelly, construction man who allows use of all his equipment and knowledge in rescue of girl.

Fine music score by Dimitri Tiomkin adds materially in build-up of dramatic force of plot, and Ernest Laszlo's lensing also effectively contributes to high general interest. Technical credits are all on the plus side.

## Disc Jockey

Good exploitation pic with score of pop recording artists and deejays providing the b.o. spark.

Hollywood, Aug. 30.

Allied Artists release of Maurice Duke production. Stars Ginny Simms, Tom Drake, Lenny Kent, Lenny Kent, Russ Morgan, Tommy Dorsey, George Shearing, Nick Lucas, Herb Jeffries, Sarah Vaughan, The Weavers, Foy Willing and Riders of the Purple Saddle. Directed by Will Jason. Story and screenplay, Clark E. Reynolds; camera, Harry Neumann; editor, Otto Lovering; music, Russ Morgan. Previewed Aug. 28, '51. Running time, 77 MINS.

Vickie Peters... Ginny Simms  
Johnny... Tom Drake  
Marion... Lenny Kent  
Mike Richards... Michael O'Shea  
Happy... Lenny Kent  
Russ Morgan... Russ Morgan  
Tommy Dorsey... Tommy Dorsey  
George Shearing... George Shearing  
Nick Lucas... Nick Lucas  
Herb Jeffries... Herb Jeffries  
Sarah Vaughan... Sarah Vaughan  
The Weavers... The Weavers  
Marley... Jerome Cowan  
Foy Willing... Foy Willing  
Vito Russo... Vito Russo  
Red Nichols... Red Nichols  
Ben Norve... Ben Norve  
Ben Pollack... Ben Pollack  
Joe Venuti... Joe Venuti  
Foy Willing and Riders of the Purple Saddle

On the exploitable basis of the numerous recording artists, each of whom has his or her own followers, plus the guest appearances of 28 deejays from scattered sections of the country, Allied Artists' "Disc Jockey" seems headed for tidy returns at the boxoffice.

Ginny Simms, Russ Morgan, Tommy Dorsey, George Shearing, Nick Lucas, Herb Jeffries, Sarah Vaughan, The Weavers and others were rounded up for the film. It was quite a task for producer Maurice Duke, and it's to his credit that the overall footage comes off in good form. Inclusion of the 28 platter-spinners was a showmanly idea; each of them means added exploitation for the film.

Story, as is usually the case with an act-laden musical, is decidedly subordinated—which isn't particularly going to bother the music lovers. As scripted by Clark E. Reynolds from his original story, yarn deals with combination d.j.-radio promoter Michael O'Shea, and his claim that he can take an unknown singer and make her a star with the aid of recordings and disk jockeys. It seems as though one of his top clients, believing that record spinners are on their way out because of television, doesn't want to renew his contract. Femme turns out to be Miss Simms, and O'Shea sets out on his plan. The case is proven and picture winds happily, right down to the off-and-on romance between Tom Drake, Miss Simms' manager, and Jane Nigh, secretary to O'Shea's client.

Miss Simms, as the slightly wacky songstress, is fine, playing her role in sprightly fashion for maximum effect. Her song numbers, especially "Show Me You Love Me," a Hit Parade potential by S. Steuben and Roz Gordon, are tops. O'Shea, Drake and Miss Nigh are all good, as are top supporters Lenny Kent and Jerome Cowan.

Will Jason gives the film formula direction, and technical credits shape up as stock.

For the record, pic contains eight new numbers: "Let's Meander Thru the Meadow" (by Roz Gordon and S. Steuben; sung by Nick Lucas); "After Hours" (by Gordon; sung by Sarah Vaughan); "Show Me You Love Me" and "Disc Jockey" (the latter by Herb Jeffries and Dick Hazard; both sung by Ginny Simms); "Nobody Wants Me" (by Gordon; sung by Russ Morgan); "Peaceful Country" (by Foy Willing; sung by Willing and Riders of the Purple Saddle); "Brain Wave" (written and played

by George Shearing); and "In My Heart" (sung by Herb Jeffries, who collaborated on the song with Dick Hazard). Tommy Dorsey is in with "Oh, Look At Me Now," and The Weavers with "Go Tell Aunt Rhody" and "The Roving Kind." Neal.

## Fort Dodge Stampede

Allan "Rocky" Lane in okay action western.

Hollywood, Aug. 28.

Republic release of Harry Keller production. Stars Allan "Rocky" Lane, directed by Keller. Written by Richard Wormser; camera, John MacBurnie; editor, Irving M. Schoenberg. Previewed Aug. 28, '51. Running time, 60 MINS.

Allan "Rocky" Lane... Allan "Rocky" Lane  
Black Jack Skeeter... Chubby Johnson  
Natalie Bryan... Mary Ellen Kay  
Pike Hardin... Roy Barcroft  
Sparkler McCann... Trevor Bardette  
Jeff Bryan... Bruce Edwards  
Butler... Wesley Hudman  
Hutchinson... William Forrest  
Ragan... Chuck Robertson  
Sheriff... Roy Manning  
Cox... Jack Ingram  
Settler... Kermit Maynard

Lane takes a vacation from his deputy chores to track down the spoils of a recent bank robbery, hidden in the deserted town of Fort Dodge in badland territory. But Roy Barcroft and his gang also move into town to uncover the loot also, to generate the usual conflict between the outlaws and Lane. Latter recruits bewiskered Chubby Johnson and Bruce Edwards to assist in outwitting the gang and recover the stolen funds to rightful owners.

Picture is liberally sprinkled with standard ingredients for an oater—gun and fist battles, riding and similar action. Associate producer-director Harry Keller keeps the proceedings moving at a brisk pace, while Lane is okay in the top spot. Good support is provided by Johnson, Barcroft, Trevor Bardette and Edwards.

## The Reluctant Widow

Minor British-made espionage meller with poor b.o. potential.

Fine Arts Films release of Gordon Wellesley ("Two Cities Film") production. Stars Jean Kent, Guy Rolfe; features Kathleen Byron, Paul Dupuis, Lana Morris, Julian Dallas. Directed by Bernard Knowles. Screenplay, W. J. R. Boothby; camera, Jack Wildyard; editor, Allan Gray. Previewed Aug. 28, '51. N. Y. Running time, 84 MINS.

Elmor... Jean Kent  
Lord Cayton... Guy Rolfe  
Mines de Chevreuil... Kathleen Byron  
Louis Nivelle... Paul Dupuis  
Becky... Lana Morris  
Francis Cheviot... Julian Dallas  
Nicky... Anthony Tancore  
Eustace Cheviot... Peter Hammond  
Mrs. Barrows... Jean Cadell  
Lord Bedlington... Andrew Cruikshank  
Colonel Strong... George Thorpe  
Sir Malcolm Torrens... Hector MacGregor

"The Reluctant Widow," a British-made costumed espionage meller set in the Napoleonic era, is a poor item with weak prospects in the U. S. market. Initially handicapped by a minor troupe of thespers unknown in this country, pic is completely floored by a confusing yarn made even more confusing by a choppy editing job.

Pic was apparently intended as a farce, but the script fails to sustain any comic mood. The film quickly gets lost in a maze of complications amateurishly strung together and lacking real point.

Yarn revolves around a young British governess who accidentally falls heir to a home which is a hangout for French spies and British traitors. They are looking for a plan of Wellington's military strategy, but the gal foils them by finding the papers first.

Performances are fair. Jean Kent, as the heroine, plays competently, while Guy Rolfe, as the hero, is a bit wooden. Film's standout is Julian Dallas who, as the dandified British traitor, plays with suave finesse. (Dallas is currently under contract to Warner Bros. under the name of Scott Forbes). Kathleen Byron, as a French femme fatale, is badly miscast and wholly unconvincing. Rest of the minor roles, however, are adequately filled.

## Der Verlorene

(The Lost One)

(GERMAN)

Paris, Aug. 25.

National Filmgesellschaft release of Arnold Pressburger production. Stars Paul Lorre. Directed by Lorre. Screenplay, Lorre. Benno Vigny, Axel Eggbrecht; camera, Vaclav Vich; editor, C. O. Barning. At La Maison de Douane. Paris. Running time, 90 MINS.

Dr. Rohde... Peter Lorre  
Hirsch... Karl Jann  
Winkler... Helmut Hottel  
Inge... Johanna Heide  
Wanda Herrman... Eva Schol  
Ursula... Lotte Rausch

Peter Lorre, back on the scene of his early-film activities, starred, directed and helped

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# INDIES CONTINUE HACKING COSTS

## COMPO's Big Trick

"Movietime U. S. A." may be COMPO's big trick to make the organization stick. There is every indication in that direction. The Council of Motion Picture Organizations needed a real payoff gimmick to turn the trick, and if "Movietime" doesn't dramatize industry cohesiveness and make the grassroots recognize the values of intra-industry cooperation, nothing will.

There are certain fundamentals which are best understood on a feet-on-the-ground basis. The hunger emotion is fundamental. The boxoffice is the man-in-Film Row's conception of another fundamental. Celluloid artistry is one thing but in the picture business man can't live by art alone. "Movietime U. S. A." reduces all the industry hoopla into one common denominator—a shot-in-the-arm for benefit of boxoffice. Luckily for the more lofty aspects of COMPO's industry purposes, the campaign, which has now been extended to a full year's drive, coincides with a flow of film product of high average.

However, neither COMPO nor the energies of Messrs. Depinet, O'Donnell, Mayer, Coyne & Co. can ever offset another show business fundamental—the show's the thing. The Hollywood production line is giving them good shows, fortunately, and it is assumed that the dire results that mediocrity has brought to the boxoffice will keynote, at all times, the necessity to maintain high parity.

It is true, as one film executive once put it, "Nobody in Hollywood has a production meeting or a story conference and decides, 'Let's set out to produce a stinker'..." but it is apparent, too, that harder application of production savvy and story values can minimize the ratio of flops. COMPO's latching onto the improved quality output is the big plus to insure the organization's future.

Abel.

## 'Producer-Producer' Has the Edge Over Other Producers—Hornblow

The Hollywood "producer-producer" with few exceptions, has the edge over the actor-producer or the director-producer, because his thinking has to do with basic ideas and subject matter and not with star roles or showy directorial projects which are off the commercial beam, declares producer Arthur Hornblow, Jr.

Hornblow has written the first of a series of articles by prominent members of the recently-organized Screen Producers Guild, designed to acquaint the public with what a producer is. Articles are being sent to general circulation mags and newspapers.

"The actor-producer, by and large," Hornblow states in his discussion of producing as a fulltime profession, "picks vehicles for himself, and here he has mostly found demoralization and bankruptcy. This is not because they are not intelligent people, but because their thinking had nothing to do with basic ideas or subject matter, but had to do with star roles."

"And the director-producers? They are very intelligent and very talented men. Without the director, we in the guild would be powerless... But the curious circumstance is this, and this has been demonstrated in England, for instance, where the director-producer system has been practiced; the industry there which held a certain amount of promise a few years ago, has gone into almost complete collapse. Why has this happened? I think it is because director-producers think not of subjects or ideas, in the main, although some of them do; they

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## NLRB Orders Elections For Paramount Employees

Washington, Sept. 4.

National Labor Relations Board has ordered bargaining elections to be held the end of this month for (1) advertising, publicity and contactmen for Paramount International Films operating in New York State; (2) advertising, publicity and contact people for Paramount Pictures Corp. in New York State; and (3) office, clerical and accounting personnel of Paramount Pictures Corp. and Paramount Distributing Co., working at the homeoffice in N. Y.

They will decide between Local H-63, Motion Picture Home Office Employees Union, IATSE, and District 65 of the Distributing, Processing and Office Workers. Board's order is in line with the recommendation of its trial examiner.

## MAJORS UNABLE TO KEEP APACE

One of the most striking aspects of cost reduction in the industry in the past three years is the deep slash that has taken place in the average indie production budget. While the major studios have likewise trimmed pie expenditures, they have been able to come nowhere near the cuts the average indie has made.

The deep hacking at budgets applies mostly to the true indies—those who dig up their own financing without second-money or guarantees from a studio. A large number of indies, incidentally, led by Stanley Kramer, have moved into the studio category, preferring to sacrifice some of their autonomy and potential profits for the ease and safety of big company backing.

While Kramer particularly, with Columbia financing, is going in for heavier-budgeted product than that on which he built his reputation, the indies who have remained completely free of studio ties have been bringing their costs down to what for them are much more realistic levels. That applies to everyone from Samuel Goldwyn, long the bellowing of the lone-wolf filmmakers, to the lowliest lads on shoestring row.

### Goldwyn a Special Case

Goldwyn, of course, is a somewhat special case. After going in for big, expensive product for many years, he turned to comparatively light-budgeted (for him) films during the fiscal scare that gripped Hollywood three years or so ago. With his newest effort, "I Want You," just completed, he's hit a level somewhere in between "Best Years of Our Lives" (1946) and

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## Lopert Preps 'Cry,' 'Outcast' Release

Lopert Films is prepping expansion of its sales organization within the next few weeks, in preparation for handling two new Sir Alexander Korda pix this year. First will be "Cry, the Beloved Country," which will go into release in October, and the second is "Outcast of the Islands," due for Christmas openings.

Lopert has released only one major pic for Korda since its distribution agreement was made early this year. That is "Tales of Hoffmann." General salesmanager Sidney Deneau has pretty much handled that himself. He'll appoint three or four reps throughout the country to aid with the new pix and possibly still further expand later.

Morris Helprin, Korda's U. S. rep, recently returned to New York with Ilya Lopert. Lopert Films chief, from huddles in London with Korda. Helprin said the British producer has just completed two lesser-budgeters and has a David Lean production now shooting. In accordance with the Lopert agreement, these will be offered him first, but no release is set.

The pair just finished are "Mr. Denning Drives North," with John

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### Finkelstein Quits

### Lopert, Joins Weiner

Edward Finkelstein, executive assistant to Ilya Lopert, prez of Lopert Films Distributing Corp., for the past four years, resigned this week to join Sanford Weiner in setting up a new distribution firm. New company will handle product for both theatrical and TV markets.

Finkelstein-Weiner's initial theatrical release will be William L. Snyder's "The Emperor's Nightingale." Czech import recently wound up a 16-week run at the Trans Lux 60th St. Theatre, N. Y. F.W. outfit reportedly is also prepared to partially finance indie theatrical or TV production.

## Yank Indies Making Twice as Many Foreign Locationers as Major Cos.

### Bette's Bit

Hollywood, Sept. 4.

Bette Davis, an established star and an Oscar winner, has accepted a minor role in "Phone Call from a Stranger" at 20th-Fox. In England it is customary for top names to appear in supporting parts, but not in Hollywood. Actress will play a bedridden paralytic for about 10 minutes.

Her husband, Gary Merrill, and Shelley Winters are billed as costars.

## COMPO Capitalizes On Gallup Survey Of B.O. Optimism

An optimistic forecast by Dr. George Gallup on the film industry and a summary of a survey by VARIETY on gross incomes for major picture companies are included in a story being released by the Council of Motion Picture Organizations to financial editors and publications this week. They are part of a quiet—and evidently highly effective—campaign that the all-industry public relations organization has been carrying on to acquaint financial writers with facts on status of the business.

The yarn being sent out this week follows a recent luncheon for editors and reporters on the Wall St. Journal, Journal of Commerce and the financial sections of the daily newspapers. The approximately 10 writers present at the Hotel Astor, N. Y., huddle were addressed by Robert J. O'Donnell, Texas circuit operator and chairman of the "Movietime U. S. A." promotional drive; Arthur L. Mayer, exec. v.p. of COMPO, and Paul Raibourn, v.p. of Paramount and an outstanding industry economist. Luncheon was arranged by Art Schmidt and Ray Bell, of Columbia, who also were present.

Success of the session is undoubtedly best illustrated by a market report issued a couple days

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## CHI THEATRE SHUTTERS IN IA STAGEHAND SNAG

Chicago, Sept. 4.

Several weeks old labor dispute involving the North Center Theatre and International Alliance of Theatrical Stage Employees ended temporarily last week with shuttering of the theatre.

Hassle started when the house dropped a stagehand from its payroll because of economy. Dismissed stagehand, a member of IATSE-Local 2, had been carried on the payroll under a union edict making it mandatory that all erstwhile vaude houses keep stage employees regardless of present policy.

Demand followed by Local 2 that sister guild, IATSE Local 110, operators union, walk out in sympathy, a request which Gene Atkinson, operators chieftain nixed. Atkinson's refusal to pull out the projectionists was later remanded by IATSE prexy Richard Walsh.

Many local film houses are still carrying stagehands. Among them are several nabes which at one time had stage activity, plus a majority of downtown houses.

### Goldwyn, Golding Talk

David Golding, newly-appointed ad-pub director for Samuel Goldwyn Productions, left N. Y. last night (Tues.) for Coast huddles with Goldwyn.

It will be his first meeting with the producer since Golding joined the outfit.

Independent American producers will turn out almost twice as many foreign locationers this year as the majors, an analysis of overseas film-making disclosed this week. More than 20 features will be made abroad either in whole or in part by indies to outdistance the top Hollywood studios in point of global lensing.

Bulk of the foreign shooting will come from such indies as Irving Allen, Alexander Paal, Robert L. Lippert, Julian Leiser, Mort Briskin, Joseph Kaufman, Albert Lewin, Benagoss Productions (Henry Rogers Benjamin-Germaine Gossler), Norma Productions (Harold Hecht-Burt Lancaster), Douglas Fairbanks, Jr., Peter Cusick, George Breakston-C. Ray Stahl, Orson Welles and Sam Spiegel.

Prime reasons for the indies' tendency to roll their films abroad, trade observers feel, are the obvious ones: lower costs and an opportunity to capitalize upon natural backgrounds. Majors also effect similar budgetary savings in overseas shooting, but in contrast to the indies, they have huge studios to maintain and a sufficient quantity of product must be made at home to keep down the domestic overhead.

Now before the camera in Japan is Breakston-Stahl's "Geisha Girl." Breakston previously made "Tokyo File 212" in the same country, and RKO now has it in release. Sam Spiegel's Horizon Productions is winding up "The Africa Queen" in a Britain studio. Most of the Humphrey Bogart-Katharine Hepburn starrer, however, was lensed in Africa.

Tieups with James Carreras' Ex-

(Continued on page 28)

## UA Starts Sales Drive, Instead of Oct., to Take Advantage of B.O. Hike

Because of the upbeat nature of the current market, United Artists set its national sales drive in motion over the weekend, dropping original plans to launch the campaign in October.

Switch was decided upon at the series of field meetings last week between a trio of homeoffice execs and district and branch managers. William J. Heineman, distribution v.p.; Max Youngstein, ad-pub v.p.; and Bernard Kranze, sales manager, conducted the sessions in Chicago, San Francisco, New Orleans and N. Y.

Sales push, which runs to Dec. 31, will depart from traditional industry policy. Instead of honoring any individual, as is usually the case, drive will carry only the company's banner. Each branch manager will more or less set his own rules. Company will have had a total of 41 features in release by the end of the drive. Youngstein will serve as coordinator from the h.o.

Also marking a departure, UA's big selling pitch will be without cash or other prizes. UA is operating in the black but still has heavy losses incurred early in the year to overcome.

## Hemling Joins ECA For Europe Trade Union Pix

Albert E. Hemling, film division director for the Textile Workers Union of America and the Amalgamated Clothing Workers of America, resigned the post last week to become film adviser for the Economic Cooperation Administration's Labor Information Program for Marshall Plan countries.

ECA plans to produce a number of pictures aimed at European trade union audiences, as part of its goal to increase industrial productivity and combat Communism. LIP is headed by Harry Martin, prez of the American Newspaper Guild. Hemling will act as Martin's film adviser.



# B'way Soars; 'Sun' Terrific \$88,000, 'Talk'-Stage Smash 120G, 'Woman' Plus Vaude Wow 87G, 'Rhubarb' 27G

Broadway first-run business soared over the Labor Day weekend, with the overall total being almost the same as a year ago for Labor Day week. Showing is particularly gratifying, since both the Capitol and Warner (old Strand Theatre) were playing stagelife policy in 1950, but are sans stagelife now. The big deluxe houses were aided by cool, rainy weather, the same as last year for Labor Day week, with plenty of out-of-towners making up for the unusually heavy exodus of New Yorkers from the city starting last Friday (31). Early sweltering weather contributed to this heavy trek, mercury not dropping until late Friday.

Seven new bills plus the usual weekly change at the Palace are helping the upbeat, since few of the new films failed to click. The Roxy, Paramount, Capitol and Globe all have new winning entries.

"Place in Sun" is soaring to a gigantic \$88,000 at the Cap. near all-time high for straight films there. This is also much bigger than many stagelife shows have done opening week at house.

"People Will Talk," backed by an extensive, original ad campaign, is hitting smash \$120,000 or better in first week at the Roxy. Pic is backed by stagelife headed by Frank Fontaine, the Harmonicats and an Icehow, but apparently the bulk of the draw stems from the film. House is credited with doing the biggest Sunday biz ever on Sept. 2, with the four-day weekend marking the Roxy's greatest Labor Day weekend.

"His Kind of Woman," with stage bill topped by Jan Murray, Toni Arden, and Elliot Lawrence band, is climbing to sock \$87,000 at the Par. pic here again being credited for the heavy boxoffice. "Rhubarb" is proving surprisingly strong with \$27,000 likely for first session at the Globe.

"Painting Clouds With Sunshine" is not measuring up so well for a holiday week but is passably good \$20,000 at the Warner. "Little Egypt" is in a similar category, being only fair with \$12,000 in initial Mayfair round. "Panell Door" at Trans-Lux 60th St., is very lean, and quits after 10 days.

Continuing to show amazing stamina, "Show Boat" with stagelife is heading for a great \$145,000 this stanza, although it's the seventh week at the Music Hall. Same bill holds an eighth frame, with "Capt. Horatio Hornblower" due in next. "David and Bathsheba" also is proving a champ long-run pic, winding up its third Rivoli round last night with mighty \$77,000. This is very close to second week's total.

"Jim Thorpe, All-American" is holding nicely in its second session at the Astor with about \$23,000. "Alice in Wonderland" is displaying marked sustaining power this (6th) stanza, with the probable \$22,000 at the Criterion almost equal to the fifth week's \$24,000. "Passage West" with vaude is pushing the Palace to a fine \$24,000.

**Estimates for This Week**  
Astor (City Inv.) (1,300; 55-\$1.50) — "Jim Thorpe" (WB) (2d wk). Initial holdover round ending tomorrow (Thurs.) holding nicely with \$22,000. Last week, was smash \$31,500. Holds again, naturally.  
Bijou (City Inv.) (589; \$1.20-\$2.40) — "Tales of Hoffmann" (Indie) (23d wk). The 22d week ended last night (Tues.) pushed up to \$12,000, with help of extra shows Labor Day week. Previous week was \$11,000.

Capitol (Loew's) (4,820; 70-\$1.80) — "Place in Sun" (Par) (2d wk). First week ended last night (Tues.) soared to gigantic \$88,000. This is near all-time high for straight-film policy here. Upped scale and large seating capacity here both figured in getting so much coin. Last week, "Law and Lady" (M-G) (2d wk-6 days), \$12,000.

Criterion (Moss) (1,700; 70-\$1.80) — "Alice in Wonderland" (RKO-Disney) (6th wk). Present stanza is holding in great style with \$22,000 in prospect, Labor Day weekend being a big help. Fifth week was rousing \$24,000.

Globe (Brandt) (1,500; 50-\$1.20) — "Rhubarb" (Par). Initial week ending today (Wed.) is heading for big \$27,000. Holding. In ahead, "Convict Lake" (20th) (4th wk), \$7,000.

Mayfair (Brandt) (1,736; 50-\$1.20) — "Little Egypt" (U) (2d wk). First round ended last night (Tues.) was disappointing at fair \$13,500. In

ahead, "Outlaw Brother" (UA), \$8,500.

Palace (RKO) (1,700; 55-\$1.25) — "Passage West" (Par) and vaude. Fine \$24,000 or close. Last week, "Criminal Lawyer" (Col) with vaude, \$21,500, below hopes.

Paramount (Par) (3,664; 70-\$1.60) — "His Kind of Woman" (RKO) with stagebill topped by Jan Murray, Toni Arden, Elliot Lawrence orch (2d wk). First week soared to sock \$87,000. Last week, "That's My Boy" (Par) with stage-show (4th wk), okay \$37,000.

Park Avenue (Reade) (583; 90-\$1.50) — "Oliver Twist" (UA) (6th wk). Fifth session ended Sunday (2) held to \$14,000, after \$14,800 for fourth week. Continues.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40) — "Show Boat" (M-G) and stagelife (7th wk). With an assist from Labor Day weekend, this longrun looks to hit great \$145,000, unusually big for seventh week. Holds an eighth frame. Last week, \$142,000, about in line with expectations. "Capt. Horatio Hornblower" (WB) is due in next.

Rivoli (UAT-Par) (2,092; 90-\$2) — "David and Bathsheba" (20th) (4th wk). Third frame ended last night (Tues.) continued its mighty pace, finished at \$77,000, only a step behind the \$79,000 done in second week. Stays on indef.

Roxy (20th) (5,886; 80-\$2.20) — "People Will Talk" (20th) plus stagelife topped by Frank Fontaine, Jerry Murad's Harmonicats plus Icehow. (2d wk). First round roared ahead to smash \$120,000 with Labor Day weekend being the biggest ever at this house. Sunday business was highest reached by Roxy for a Sunday. Last week, "Meet Me After Show" (20th) with Milton Berle and his own revue headed by Dagmar onstage (2d wk), terrific \$128,000.

State (Loew's) (3,450; 55-\$1.50) — "People Against O'Hara" (M-G). Opens today (Wed.). Last week, "Iron Man" (U) (3d wk-5 days), held stoutly at \$14,000 after \$16,000 for second frame.

Warner (WB) (2,756; 55-\$1.25) — "Painting Clouds With Sunshine" (WB). First week ending tomorrow (Thurs.) did not measure up to hopes for a Labor Day week, but still good at \$20,000. In ahead, "Force of Arms" (WB) (2d wk-10 days), \$14,500.

Sutton (R & B) (561; 90-\$1.50) — "The Medium" (Indie). Opens today (Wed.). In ahead, "Kon-Tiki" (RKO) (22d wk-8 days), hit \$6,700 after nice \$5,100 for 21st week.

Trans-Lux 60th St. (T-L) (453; 74-\$1.50) — "Her Panell Door" (Indie) (2d wk-4 days). First week ended Sunday (2) was lean \$3,300. "Reluctant Widow" (Indie) opens Friday (7). Last week, "Emperor's Nightingale" (Indie) (16th wk-4 days), \$1,500.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50) — "Kind Lady" (M-G) (5th wk). Fourth stanza ended Monday (3) pushed up to fine \$7,200, after good \$6,500 for third week.

Victoria (City Inv.) (1,060; 55-\$1.50) — "Bright Victory" (U) (6th wk). Fifth stanza ended Monday (3) edged up to trim \$11,000 after \$10,500 for fourth round. "Saturday's Hero" (Col) opens Sept. 10.

## 'David' Tops Mpls., Sock \$19,000; 'My Boy' Tall 17G, 'Leathernecks' 13G

Minneapolis, Sept. 4.

Local boxoffice is still riding high, thanks to more standout pictures and long Labor Day weekend. Even in the face of tough Minnesota State Fair opposition, newcomers "That's My Boy," "Flying Leathernecks" and "David and Bathsheba," last named at advanced scale, are coming through with flying colors. It's the second week for "His Kind of Woman," still solid. Unseasonably cold and rainy weather is a real biz stimulant.

**Estimates for This Week**  
Century (Par) (1,600; 74-\$1.20) — "David and Bathsheba" (20th). Raves for this one and the upped scale apparently is not hitting any resistance. Soaring to terrific \$19,000. Last week, "Song to Remember" (Col) (reissue), \$5,000 at 50-76c scale.

Gopher (Berger) (1,000; 50-76) — "Warpath" (Par) (2d wk). Okay

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## 'LEATHERNECKS' HEP \$20,000, TO TOP D.C.

Washington, Sept. 4. Labor Day weekend, on basis of previous years, is never up to standard of other long holidays here. However, biz for town's big houses is shaping nicely, with a few very solid spots. "Flying Leathernecks," at Keith's, is pacing city with holdover biz. "Rich, Young and Pretty," at Palace, looks brisk, while "Young As You Feel," sparked by the annual Gene Ford "Going Native" revue, is sturdy at Capitol. "Oliver Twist" is huge at Dupont, biggest since "Bitter Rice."

**Estimates for This Week**  
Capitol (Loew's) (2,434; 44-90) — "As Young As Feel" (20th) plus "Going Native" revue. Bright \$25,000, with local talent on stage a real draw. Last week, "Law and Lady" (M-G) plus vaude, \$22,000.

Dupont (Lopert) (372; 50-85) — "Oliver Twist" (UA). Wow \$12,000. Last week, "Wonderful Times" (Indie), firm \$4,000.

Keith's (RKO) (1,939; 44-89) — "Flying Leathernecks" (RKO). Sock \$20,000 and tops in town. Stays over. Last week, "Alice in Wonderland" (RKO-Disney) (4th wk), sound \$9,000.

Metropolitan (Warner) (1,164; 44-74) — "That's My Boy" (Par) (m.o.). Pleasing \$6,500 for third consecutive downtown week. Last week, "Mask of Avenger" (Col), \$6,600.

Palace (Loew's) (2,370; 44-74) — "Rich, Young, Pretty" (M-G). Sturdy \$20,000. Last week, "Ran All the Way" (UA), weak \$13,000.

Playhouse (Lopert) (485; 55-\$1) — "Bright Victory" (U). Disappointing \$5,500, despite crux dups. Last week, "Women Without Names" (Indie) (2d wk), slim \$3,000.

Warner (WB) (2,174; 44-74) — "Jim Thorpe" (WB). Okay \$12,000, but not up to hopes. Last week, "That's My Boy" (Par) (2d wk), sock \$15,000.

Trans-Lux (T-L) (654; 44-80) — "M" (Col) (2d wk). Very steady \$5,000 after better than expected \$7,000 last week.

## 'Groom' Giant \$17,000 in K.C.

Kansas City, Sept. 4. Fast pace of film biz here over the last few weeks continues with strong lineup of pix for holiday week. Paramount brought in "Here Comes the Groom" and wow \$17,000 looms. "David and Bathsheba," at roadshow prices, continues great in second week at Orpheum. Midland is perky, with "Rich, Young and Pretty." Fox Midwest quartet of houses is doing good with "Meet Me After Show." Extreme heat late last week turned to cooler temperatures for weekend.

**Estimates for This Week**  
Kimo (Dickinson) (504; 75-99) — "Lilli Marlene" (RKO). Getting world preem at this little art house. Good \$2,500. Will hold. Last week, "Kon-Tiki" (RKO) (7th wk), \$1,800.

Midland (Loew's) (3,300; 50-89) — "Rich, Young and Pretty" (M-G) and "Painted Hills" (M-G). Good \$14,000. Last week, "Ran All Way" (UA) and "Skipsalong Rosenbloom" (Col), \$11,000.

Missouri (RKO) (2,650; 50-75) — "Flying Leathernecks" (RKO) and "Fury of the Congo" (Col) (2d wk). Flying high at \$10,000. Last week, sock \$15,000.

Orpheum (Fox Midwest) (1,912; 75-\$1.20) — "David and Bathsheba" (20th) (2d wk). Smash biz continues at \$15,000. Last week, giant \$21,000.

Paramount (Tri-States) (1,900; 50-69) — "Here Comes Groom" (Par). Big from first day with wow \$17,000 likely and biggest here this season. Holds. Last week, "That's My Boy" (Par) (2d wk), \$11,000 in 9 days.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75) — "Meet Me After Show" (20th). Good \$17,000. Last week, "Apache Drums" (U), \$15,000.

## 'Horatio' Hotsy \$11,000, Port; 'Belvedere' 16G

Portland, Ore., Sept. 4. This week's biz looks great again for film houses. "That's My Boy" is being held for second stanza at Orpheum after doing scorching opening week there and at Oriental. "Captain Hornblower" at Broadway and "Belvedere Rings Bell" at Paramount and Oriental shape as top newcomers.

**Estimates for This Week**  
Broadway (Parker) (1,890; 65-90) — "Capt. Horatio Hornblower"

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# Chi Solid; Berle-Dagmar Lift 'Rich' To Huge \$100,000, 'Man' Lusty 17G, 'Arms' 19G; 'Woman' Big 18G, 2d

Chicago, Sept. 4.

**Estimates Are Net**  
Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

## 'Groom' Stout 14G, Indpls.; 'Show' 12G

Indianapolis, Sept. 4.

Biz is fairly perky at first-runs here again this stanza, despite heavy draw of state fair. All spots got a break via cool weekend after two days of record heat. "Here Comes Groom" looks tops with hefty take at Indiana, while "Meet Me After Show" is just as strong at smaller Circle. "People Against O'Hara," at Loew's, is okay.

**Estimates for This Week**  
Circle (Cockrill-Dolle) (2,800; 44-65) — "Meet After Show" (20th) and "Fugitive Lady" (Rep). Nifty \$12,000. Last week, "Happy Go Lovely" (RKO) and "Road Block" (RKO), \$10,500.

Indiana (C-D) (3,200; 44-65) — "Here Comes Groom" (Par) and "Varieties on Parade" (Lip). Stout \$14,000 or over. Last week, "That's My Boy" (Par) and "Two Gals, a Guy" (UA) (2d wk), dandy \$11,500.

Loew's (Loew's) (2,427; 44-65) — "People Against O'Hara" (M-G) and "China Corsair" (Col). Oke \$10,000. Last week, "Ran All Way" (UA) and "True Story" (Col), mild \$8,000.

Lyric (C-D) (1,600; 44-65) — "American Spy" (Mono) and "Let's Go Navy" (Mono). Fair \$5,000. Last week, "Mark of Renegade" (U) and "Saddle Legion" (RKO), \$5,500.

## Wayne Record \$18,000, Denver; 'Woman' Big 16G

Denver, Sept. 4.

Biz is so strong here this week that three pix are holding over, and a fourth is winning a move-over date. "His Kind of Woman," "Flying Leathernecks" and "Here Comes Groom" are the big boxoffice winners. "Leathernecks" is holding for record at the Broadway. "Groom" shapes as best of year at the Denham.

**Estimates for This Week**  
Broadway (Wolfberg) (1,500; 40-80) — "Flying Leathernecks" (RKO). Record \$18,000 for new John Wayne starrer. Last week, "Show Boat" (M-G) (6th wk), \$7,000.

Denham (Cockrill) (1,750; 40-80) — "Here Comes Groom" (Par). Big \$15,000 or near. Last week, "Warpath" (Par), fair \$10,500.

Denver (Fox) (2,525; 40-80) — "Frogmen" (20th) and "14 Hours" (20th), day-date with Esquire. Fine \$17,000. Last week, "Capt. Horatio Hornblower" (WB) and "G.I. Jane" (Lip) (2d wk), \$12,000.

Esquire (Fox) (742; 40-80) — "Frogmen" (20th) and "14 Hours" (20th), also Denver. Nice \$3,000 or over. Last week, "Capt. Horatio Hornblower" (WB) and "G.I. Jane" (Lip) (2d wk), \$2,000.

Orpheum (RKO) (2,600; 40-80) — "His Kind of Woman" (RKO) and "Murder Without Crime" (Mono). Sock \$16,000 or better. Last week, "Alice in Wonderland" (RKO-Disney) (4th wk), \$5,500.

Paramount (Fox) (2,200; 40-80) — "Comin' Round Mountain" (U) and "Yes Sir, Mr. Bones" (Lip), day-date with Webber. Fair \$8,000. Last week, "Disc Jockey" (Mono) and "Let's Go Navy" (Mono), \$11,000.

Vogue (Pike) (600; 60-80) — "Happiest Days of Life" (Indie) (2d wk). Mild \$1,700. Last week, \$2,500.

Webber (Fox) (750; 40-80) — "Comin' Round Mountain" (U), and "Yes Sir, Mr. Bones" (Lip), also Paramount. Fair \$3,000. Last week, "Second Woman" (UA) and "Copa-cabana" (UA), good \$4,000.

Influx of out-of-towners for Labor Day weekend keeping Loop first-runs on a continued high-level. For third straight week, holdovers are the mainstay, but the big wallop is Milton Berle and Dagmar onstage at the Chicago. Berle parcel, in at \$125 top, plus "Rich, Young and Pretty" won't crack the Martin-Lewis house record of a few weeks back, but should hang up gigantic \$100,000 for first week.

Grand, with "Iron Man" and "Hurricane Island" is sock \$17,000. "Force of Arms" and "Lady and Bandit" looms lusty \$19,000 at United Artists.

Fifth week of "That's My Boy" is strong \$39,000 at Oriental. Second frame "His Kind of Woman" is sock \$18,000 at Roosevelt. "Capt. Horatio Hornblower," in fourth frame at State-Lake, is shaping lush \$14,000. Palace, with fifth week of "Alice in Wonderland," has solid \$17,000 sighted. "Flying Leathernecks" at Woods is - big \$20,000 in third week.

**Estimates for This Week**  
Chicago (B&K) (3,900; 98-\$1.25) — "Rich, Young, Pretty" (M-G) plus Milton Berle and Dagmar topping stagelife. Huge \$100,000, near house record. Last week, "Ran All Way" (UA) with Jack Carter and Marilyn Maxwell onstage, \$45,000.

Grand (RKO) (1,200; 55-98) — "Iron Man" (U) and "Hurricane Island" (Col). Sock \$17,000. Last week, "Pickup" (Col) and "Never Trust Gambler" (Col) (2d wk), \$12,000.

Oriental (Indie) (3,400; 98) — "That's My Boy" (Par) and vaude (5th wk). Strong \$39,000. Last week, \$44,000.

Palace (RKO) (2,500; 55-98) — "Alice in Wonderland" (RKO-Disney) (5th wk). Leveling to fine \$17,000. Last week, \$20,000.

Roosevelt (B&K) (1,500; 55-98) — "His Kind of Woman" (RKO) (2d wk). Lively \$18,000. Last week, smash \$29,000, way over hopes.

State-Lake (B&K) (2,700; 98) — "Horatio Hornblower" (WB) (4th wk). Fine \$14,000. Last week, \$16,000.

United Artists (B&K) (1,700; 55-98) — "Force of Arms" (WB) and "Lady and Bandit" (Col). Lusty \$19,000. Last week, "Strictly Dishonorable" (M-G) and "14 Hours" (20th) (2d wk), \$12,000.

Woods (Essaness) (1,073; 98) — "Flying Leathernecks" (RKO) (3d wk). Big \$18,000. Last week, \$24,000.

World (Indie) (587; 80) — "Kind Lady" (M-G). Fine \$5,000. Last week, "Teresa" (M-G) (6th wk), \$4,000.

Ziegfeld (Lopert) (434; 98) — "Odette" (Indie). Opened yesterday (Mon.). Last week, "Four in Jeep" (UA), oke \$4,500.

## 'Groom' Great \$18,000, Buff; 'Thorpe' Boff 14G, 'Iron Man' Sturdy 12G

Buffalo, Sept. 4.

Biz is perking here this stanza, with "Here Comes Groom," "Iron Man" and "Jim Thorpe" shaping as standouts. Outstanding showing likely will be made by "Thorpe" at Center Theatre. "Groom" looms big at Paramount while "Iron Man" is rated sturdy at Lafayette. "People Against O'Hara" is good at the Buffalo.

**Estimates for This Week**  
Buffalo (Loew's) (3,500; 40-70) — "People Against O'Hara" (M-G). Good \$13,000. Last week, "Ran All Way" (UA) and "Navy Bound" (Indie), \$10,800.

Paramount (Par) (3,000; 40-70) — "Here Comes Groom" (Par) and "Two Dollar Better" (Indie). Big \$18,000. Last week, "Belvedere Rings Bell" (20th) and "Sun Sets at Dawn" (UA), \$10,500.

Center (Par) (2,100; 40-70) — "Jim Thorpe" (WB). Stalwart \$14,000. Last week, "Capt. Horatio Hornblower" (WB) (3d wk), \$5,000.

Lafayette (Basil) (3,000; 40-70) — "Iron Man" (U) and "Madeleine" (U). Sturdy \$12,000. Last week, "Siropoco" (Col) and "Chain of Circumstances" (Col), \$10,000.

Century (20th Cent.) (3,000; 40-70) — "That's My Boy" (Par) (3d wk). Held at \$11,500. Last week, sock \$15,000.





**THIRD DAY** and the crowds keep coming. "People Will Talk" passes the top figures set previously by "I Was A Male War Bride" and "All About Eve".

NOW IT IS  
**"PEOPLE  
 WILL  
 TALK"**  
 THAT IS  
**SUPER-  
 COLOSSAL!**



**FIFTH DAY** and greatest crowds of all times shatter every record in the history of the Roxy Theatre.



**FIRST DAY** crowds jam Roxy for Zanuck-Mankiewicz's "People Will Talk" starring Cary Grant and Jeanne Crain, which had one of top grossing opening days in the past three years.

**THE CROWDS ARE BACK THANKS TO 20th CENTURY-FOX!**

# L.A. Spurs; 'David' Terrific \$54,000, 'Woman' Wham 42G, 'Thorpe' Big 43G, 'Talk' OK 37G; 'Boy' 15G, 4th

Los Angeles, Sept. 4. Local first-runs are heading for a smash week, paced by mighty \$54,000 in prospect for "David and Bathsheba" in two theatres, pic doing record weekend. Fine holiday weekend weather cued holdouts at most houses with seven new and three holdover bills. Expected that final totals will be 20% over corresponding week last year.

Second place is being captured by "Jim Thorpe," with big \$43,000 in three houses. "His Kind of Woman" is terrific \$42,000 or close at Orpheum, El Rey and Hawaii. "People Will Talk" is rated okay \$37,000 in five locations.

"That's My Boy" still is strong with \$15,000 in fourth week, two spots. "Place in Sun" continues solid in third Fine Arts round. "Five" was sock \$8,000 in first week at Four Star.

**Estimates for This Week**

Los Angeles, Vogue, Uptown, Loyola, Wilshire (FWC) (2,097; 885; 1,719; 1,248; 2,296; 70-\$1.10)—"People Will Talk" (20th). Okay \$37,000 or over. Last week, "Meet After Show" (20th) (8 days, Los Angeles, Uptown, Loyola, Wilshire and 9 days Chinese, 2,048), smart \$42,400.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-\$1.10)—"Jim Thorpe" (WB). Big \$43,000 or close. Last week, "Hornblower" (WB) (3d wk), \$20,400.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-\$1.10)—"Rich, Young, Pretty" (M-G) and "Montana Desperado" (Mono) (State only). Mild \$26,000. Last week, "Strictly Dishonorable" (M-G) and "Tall Target" (M-G), \$22,200.

Hillstreet, Pantages (RKO) (2,890; 2,812; 70-\$1)—"Happy Go Lovely" (RKO) and "Hard, Fast, Beautiful" (RKO). Solid \$34,000. Last week, "Alice Wonderland" (RKO-Disney) (2d wk-11 days), \$36,700.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,430; 60)—"That's My Boy" (Par) (4th wk). Fine \$15,000. Last week, fine \$16,500.

United Artists, Ritz, Iris (UA-FWC) (2,100; 1,370; 814; 70-\$1.10)—"Francis to Races" (U) and "Native Son" (Indie) (United Artists only). Fast \$19,500. Last week, at UA, Ritz, Vogue (885), Studio City (880), Culver (1,145), "Iron Man" (U) and "Man With My Face" (UA) (2d wk-4 days) okay \$13,700.

Four Star (UA) (900; 90)—"Five" (Col). Started second week today (4) after sock \$8,000 last week.

Fine Arts (FWC) (677; 80-\$1.50) (Continued on page 30)

## Crosby Crisp \$16,000, Cincy; 'Woman' Smash 13G, 'Show' Boff 14G

Cincinnati, Sept. 4. Holiday spread of super fare is ringing up dividends at major houses this stanza. "Here Comes Groom" is a Capitol harvest. "Capt. Horatio Hornblower," looms nice at Albee, while "Meet Me After Show," is lush for Keith's. "His Kind of Woman" is smash at the Palace. "People Against O'Hara" looks sturdy at the Grand.

**Estimates for This Week**

Albee (RKO) (3,100; 55-75)—"Capt. Horatio Hornblower" (WB). Fine \$15,000. Last week, "Cyrano" (UA), \$13,000 on pop scale run.

Capitol (Mid-States) (2,000; 55-75)—"Here Comes Groom" (Par). Bingo \$16,000, and best here for some time. Holds. Last week, "Belvedere Rings Bell" (20th) (2d wk), all right \$7,000.

Grand (RKO) (1,400; 55-75)—"People Against O'Hara" (M-G). Sturdy \$9,000. Last week, "Lady Bandit" (Col) and "Roadblock" (RKO), \$7,500.

Keith's (Mid-States) (1,542; 55-75)—"Meet After Show" (20th). Boff \$14,000, theatre's greatest figure in months. Slays on. Last week, "The Strip" (M-G), \$10,500.

Lyric (RKO) (1,500; 55-75)—"Annie Get Gun" (M-G) and "West Point Story" (WB) (reissues) split with "Kim" (M-G) and "Captain From Castille" (20th) (reissues). Fairish \$4,500. Last week, "Alice in Wonderland" (RKO-Disney) (m.o.), fine \$5,000.

Palace (RKO) (2,600; 55-75)—"His Kind of Woman" (RKO). Socko \$13,000. Last week, "Happy Go Lovely" (RKO), \$10,500.

## Broadway Grosses

**Estimated Total Gross**  
This Week ..... \$714,700  
(Based on 18 theatres.)  
Last Year ..... \$762,600  
(Based on 18 theatres.)

## 'David' Gigantic \$50,000, Philly

Philadelphia, Sept. 4. "David and Bathsheba," with tilted scale, is likely to set new house record at Fox this session with mighty \$50,000 in prospect. Biz is up generally because of rainy weekend. Aldine returned to first-run field with initial film, "Rich, Young, Pretty," solid.

Rave reviews kicked off "Place in Sun" at Boyd and it shapes sock. "Fugitive Lady" is being helped by stageman with extra late stage performance to get around Philly blue laws at the Earle. Strong preem bally for "Flying Leathernecks" is enabling it to get a big total despite obviously strong competition from other big new pix. "Happy Go Lovely" is neat at Midtown.

**Estimates for This Week**

Aldine (WB) (1,303; 50-99)—"Rich, Young, Pretty" (M-G). Solid \$13,000. Last week, house was dark.

Boyd (WB) (2,360; 50-99)—"Place in Sun" (Par). Boff \$31,000. Last week, "Alice in Wonderland" (RKO-Disney), \$5,000.

Earle (WB) (2,700; 50-99)—"Fugitive Lady" (Rep) plus Illinois Jacquet, Piano Red, Savannah Churchill onstage. Strong \$22,500. Last week, "Got Me Covered" (Par) and "Up in Arms" (RKO) (reissues), \$10,000.

Fox (20th) (2,250; 50-99)—"David and Bathsheba" (20th). Terrific \$50,000. Last week, "Meet After Show" (20th) (2d wk), okay \$15,000 in 8 days.

Goldman (Goldman) (1,200; 50-99)—"His Kind of Woman" (RKO) (2d wk). Big \$12,000. Last week, wow \$21,000.

Mastrbaum (WB) (4,360; 50-99)—"Capt. Horatio Hornblower" (WB) (3d wk). Off to \$11,000. Last week, nice \$16,500.

Midtown (Goldman) (1,000; 50-99)—"Happy Go Lovely" (RKO). Neat \$10,000. Last week, "Night Into Morning" (M-G), \$7,000.

Randolph (Goldman) (2,500; 50-99)—"Flying Leathernecks" (RKO). Big \$18,000. Last week, "Show Boat" (M-G) (8th wk), \$7,000.

Stanley (WB) (2,900; 50-99)—"Jim Thorpe" (WB) (2d wk). Down to \$11,000. Last week, sock \$21,000.

Stanton (WB) (1,473; 50-99)—"Passage West" (Par). Sturdy \$11,000. Last week, "Pickup" (Col), \$10,500.

Trans-Lux (T-L) (500; 50-99)—"Four in Jeep" (UA). Nice \$4,000. Last week, "Kind Lady" (M-G) (3d wk), \$3,000.

World (G&S) (500; 50-99)—"Oliver Twist" (UA) (3d wk). Big \$6,500.

## Jones Ups 'Fabian' to \$37,000, Det.; 'Boy' Socko 32G, 'Man' Strong 17G

Detroit, Sept. 4. Cold weather over the Labor Day weekend, which is keeping many people away from northern resorts, is boosting trade here. Spike Jones' Musical Depreciation gang is sending "Adventures Capt. Fabian" to a fancy figure at the Fox. "That's My Boy" looks socko at the Michigan. "Iron Man" shapes strong at the Palms. "Capt. Horatio Hornblower" looms nice on moveover to Madison. Torrid heat just ahead of cooler weather last week caused a big drop in biz.

**Estimates for This Week**

Fox (Fox-Detroit) (5,000; \$1.25-\$1.50)—"Adventures of Capt. Fabian" (Rep) plus Spike Jones on stage. Fancy \$37,000. Last week, "M" (Col) and "Two of Kind" (Col), \$24,000 in 6 days.

Michigan (United Detroit) (4,000; 70-95)—"That's My Boy" (Par) and

## WAYNE SOLID \$16,000 IN PROV.; 'SHOW' 9G

Providence, Sept. 4. With wet weather over early part of usually big away-from-city weekend, most theatre spots reaped an unusually big harvest. Standouts are Metropolitan with "That's My Boy" and RKO Albee, with "Flying Leathernecks" latter being especially strong. "Meet After Show" is only so-so at Majestic.

**Estimates for This Week**

Albee (RKO) (2,200; 44-65)—"Flying Leathernecks" (RKO) and "Road Block" (RKO). Solid \$16,000 for John Wayne starrer. Last week, "Up in Arms" (RKO) and "They Got Me Covered" (RKO) (reissues), good \$10,000.

Majestic (Fay) (2,200; 44-65)—"Meet After Show" (20th) and "Yukon Manhunt" (Mono). Only so-so \$9,000. Last week, "Capt. Horatio Hornblower" (WB) (2d wk), \$9,000.

Metropolitan (Snider) (3,100; 44-65)—"That's My Boy" (Par). Hefty \$16,000. Last week, house was shuttered.

State (Loew) (3,200; 44-65)—"Rich, Young, Pretty" (M-G) and "Big Gusher" (Col). Fairly good \$15,000. Last week, "Mask of Avenger" (Col) and "Chain Circumstances" (Col), so-so \$10,000.

Strand (Silverman) (2,200; 44-65)—"Here Comes Groom" (Par). Opened Monday (3). Last week, "Big Carnival" (Par), NG \$6,000.

## 'My Boy' Mighty \$20,000, L'ville

Louisville, Sept. 4. Pace at first-runs is lively this week, with a new house, the Kentucky, opening with "Mr. Belvedere Rings Bell." "That's My Boy" at Rialto is the smash hit currently. "Rich, Young, Pretty" at Loew's State is doing nicely, as is "Frogmen" at Strand and holdover of "Captain Horatio Hornblower" at Mary Anderson. Mammoth Hada-col show at Parkway Field, Monday (3), headed by Bob Hope, had people from miles around coming in for event.

**Estimates for This Week**

Mary Anderson (People's) (1,200; 45-65)—"Capt. Horatio Hornblower" (WB) (2d wk). Holding up to good \$7,000. Last week, sock \$10,000.

Kentucky (Switow) (1,100; 45-65)—"Belvedere Rings Bell" (20th). Town's newest theatre entry, after complete facelifting. Made into first-run house. Pace rather slow on initial week at fair \$4,000. Last week, shuttered.

Rialto (Fourth Avenue) (3,000; 45-65)—"That's My Boy" (Par) and "Roaring City" (Lip). Biggest week's biz house has had in long time. Terrific \$20,000 for 8 days. Last week, "Forbidden Past" (RKO) and "Let's Go Navy" (Mono), \$12,000.

State (Loew's) (3,000; 45-65)—"Rich, Young, Pretty" (M-G) and "No Questions Asked" (M-G). Nice \$11,000. Last week, "Sirocco" (Col) and "When Redskins Rode" (Col), \$10,000.

Strand (FA) (1,200; 45-65)—"Frogmen" (20th) and "Rodeo King, Senorita" (Rep). Excellent \$6,000. Last week, "Best of Badmen" (RKO) and "Road Block" (RKO), \$3,500.

## Jones Ups 'Fabian' to \$37,000, Det.; 'Boy' Socko 32G, 'Man' Strong 17G

"Katie Did It" (Col). Great \$32,000. Last week, "Alice in Wonderland" (RKO-Disney) (2d wk), \$15,000.

Palms (UD) (2,900; 70-95)—"Iron Man" (U) and "Saddle Legion" (Lip). Strong \$17,000. Last week, "Capt. Horatio Hornblower" (WB) (2d wk), \$17,000, wilting in last couple of days because of heat wave.

Madison (UD) (1,800; 70-95)—"Hornblower" (WB) (m.o.). Nice \$10,000. Last week, "Wagon Wheels" (Indie) and "Desert Gold" (Indie) (reissues), \$6,000.

United Artists (UA) (1,900; 50-95)—"Strip" (M-G) and "This Is Korea" (Rep). Slow \$8,000. Last week, "Rich, Young, Pretty" (M-G) (2d wk), \$11,200.

Adams (Balaban) (1,700; 70-95)—"Happy Go Lovely" (RKO) (2d wk). Slipping to \$6,000. Last week, neat \$9,000.

## 'Leathernecks' Great 23G, Hub; 'Boy' 25G, 2d; 'Thorpe' \$18,000, 'Rich' 26G

### Key City Grosses

**Estimated Total Gross**  
This week ..... \$2,962,000  
(Based on 23 cities, 201 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year ..... \$2,789,500  
(Based on 22 cities, and 176 theatres.)

## 'Groom' Lofty \$17,000, St. Loo

St. Louis, Sept. 4. Exodus of natives for three-day holiday weekend to nearby resorts is not slowing down turnstile activity at the big cinemas here this week. Cool, cloudy weather over weekend boosted biz. Of new fare, "Rich, Young, Pretty" is grabbing sock coin at Loew's. "Jim Thorpe" is not far behind with big trade at the Fox. "Here Comes Groom" also is smash at the Missouri. "That's My Boy" continues fine at Ambassador, fourth downtown week for pic.

**Estimates for This Week**

Ambassador (F&M) (3,000; 60-75)—"That's My Boy" (Par) and "Dear Brat" (Par) (m.o.s.). Fine \$12,000 for fourth week downtown. Last week, "Capt. Hornblower" (WB) and "Belvedere" (20th), \$11,000.

Fox (F&M) (5,000; 60-75)—"Jim Thorpe" (WB) and "Stage to Tucson" (Col). Big \$18,000 or over. Last week, "Meet After Show" (20th) and "Let's Go Navy" (Mono), \$17,500.

Loew's (Loew) (3,172; 50-75)—"Rich, Young, Pretty" (M-G). Socko \$20,000 or near. Last week, "Law and Lady" (M-G) and "Painted Hills" (M-G), \$13,000.

Missouri (F&M) (3,500; 60-75)—"Here Comes Groom" (Par) and "According Mrs. Hoyle" (Mono). Smash \$17,000. Last week, "That's My Boy" (Par) and "Dear Brat" (3d wk), \$13,000.

Pageant (St. L. Amus. Co.) (1,000; 50-90)—"Oliver Twist" (UA) (3d wk). Holding at \$1,500 after \$2,000 second session.

Shady Oak (St. L. Amus. Co.) (800; 50-90)—"Oliver Twist" (UA) (3d wk). Still oke at \$1,800 following \$2,500 second stanza.

Shubert (Indie) (1,700; 60)—"Jesse James" (20th) and "Return Frank James" (20th) (reissues). Okay \$3,500. Last week, shuttered.

## 'Show' Loud 14G, Toronto; 'Boy' Wham \$22,000, 2d

Toronto, Sept. 4. On product appeal and Labor Day extra showings biz has boomed back at first-runs here. Some top holdovers grossing even better on second stanzas than opening week, notably "That's My Boy," "Here Comes Groom" and "Show Boat." Big newcomers are "Belvedere Rings Bell" and "Meet Me After Show."

**Estimates for This Week**

Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"No Questions Asked" (M-G) and "Home Town Story" (M-G). Light \$10,000. Last week, "Best of Badmen" (RKO) and "Big Gusher" (Col), \$14,000.

Englinton, Shea's (FP) (1,080; 2,386; 40-80)—"That's My Boy" (Par) (2d wk). Building to big \$22,000 and topping last week's \$20,000.

Imperial (FP) (3,373; 50-80)—"Here Comes Groom" (Par) (2d wk). Swell \$18,000. Last week, \$15,000.

Loew's (Loew) (2,743; 40-70)—"Show Boat" (M-G) (2d wk). Big \$17,500. Last week, \$15,500.

Northern, University (FP) (959; 1,558; 40-80)—"Belvedere Rings Bell" (20th). Fine \$16,000. Last week, "Happy Go Lovely" (RKO) (2d wk), \$9,000.

Odeon (Rank) (2,390; 50-90)—"Meet After Show" (20th). Lusty \$14,000. Last week, "Cyrano" (UA) (2d wk), \$11,000.

Uptown (Loew) (2,743; 40-80)—"Tall Target" (M-G) and Ink Spots heading stageman. Good \$12,500. Last week, "Strictly Dishonorable" (M-G) (2d wk), \$5,500.

Boston, Sept. 4. "That's My Boy," in second stanza at the Met, and "Flying Leathernecks," at the Memorial, are grabbing the bulk of trade this session. Trade is hyped by AMVETS convention, reopening of downtown stores on Saturday and being a rainy spell. "Jim Thorpe," at Paramount and Fenway shapes oke and "Rich, Young, Pretty" at State and Orpheum is average. "Little Egypt" at Boston looks only fair. "Thunder on Hill" is winding four-week run at the Astor still in the chips.

**Estimates for This Week**

Astor (B&Q) (1,200; 50-95)—"Thunder on Hill" (U) (4th wk). Trim \$7,000 or near. Last week, \$9,700.

Boston (RKO) (3,200; 40-85)—"Little Egypt" (U) and "King of Wild Horses" (Col) (reissue). Sluggish \$8,000. Last week, "Iron Man" (U) and "Gypsy Fury" (Mono), neat \$13,000.

Exeter (Indie) (1,300; 55-80)—"Kon-Tiki" (RKO) (9th wk). Holding up to \$2,500 after nice \$2,600 for eighth.

Fenway (NET) (1,373; 40-85)—"Jim Thorpe, All-American" (WB) and "Heart of Rockies" (Rep). Fair \$4,500. Last week, "Warpath" (Par) and "Varieties on Parade" (Lip), \$3,200.

Memorial (RKO) (3,500; 40-85)—"Flying Leathernecks" (RKO) and "Big Gusher" (Col). Heading for smash \$23,000. Last week, "Alice in Wonderland" (RKO-Disney) (4th wk), \$12,000.

Metropolitan (NET) (4,367; 40-85)—"That's My Boy" (Par) and "When I Grow Up" (UA) (2d wk). Sturdy \$25,000. Last week, smash \$33,000.

Orpheum (Loew) (3,000; 40-85)—"Rich, Young, Pretty" (M-G) and "Painted Hills" (M-G). Good \$16,500 shapes up. Last week, "Mask of Avenger" (Col) and "The Strip" (M-G), \$13,000.

Paramount (NET) (1,700; 40-85)—"Jim Thorpe" (WB) and "Heart of Rockies" (Rep). Oke \$13,500. Last week, "Warpath" (Par) and "Varieties on Parade" (Lip), \$10,000.

State (Loew) (3,500; 40-85)—"Rich, Young, Pretty" (M-G) and "Painted Hills" (M-G). Good \$9,500. Last week, "Mask of Avenger" (Col) and "The Strip" (M-G), \$9,000.

## 'David' Sockeroo \$46,000 In Frisco; 'Groom' 24G, 'Victory' Bright \$11,000

San Francisco, Sept. 4. City is loaded with tourists, plus advance Japan Peace Conference guard. This plus the usual holiday upbeat is boosting biz here this session. Fox is hitting a smash pace to wind up first week of "David and Bathsheba" at sock total. Orpheum got big bally and is doing husky biz with "Pickup." However, one of outstanding showings is being made by "Here Comes Groom" with terrific session at Paramount. "Oliver Twist" is rated hefty at the Larkin. "Bright Victory" shapes big at United Artists.

**Estimates for This Week**

Golden Gate (RKO) (2,850; 60-85)—"Alice in Wonderland" (RKO-Disney) (3d wk). Good \$11,500 in 5 1/2 days. Last week, \$18,500.

Fox (FWC) (4,651; \$1.20-\$1.80)—"David and Bathsheba" (20th). Terrific \$46,000. Last week, "Belvedere Rings Bell" (20th) and "Cavalry Scout" (Mono), \$17,500.

Warfield (Loew's) (2,656; 60-85)—"Rich, Young, Pretty" (M-G) (2d wk). Nice \$14,000. Last week, \$20,000.

Paramount (Par) (2,646; 60-85)—"Here Comes Groom" (Par). Sock \$24,000. Last week, "That's My Boy" (Par) (3d wk), \$14,000.

St. Francis (Par) (1,400; 60-85)—"Place in Sun" (Par) (3d wk). Smash \$10,000. Last week, \$14,000.

Orpheum (No. Coast) (2,448; 55-85)—"Pickup" (Col) and "Chain Circumstances" (Col). Husky \$16,000. Last week, "Sirocco" (Col) and "Redskins Rode" (Col) (2d wk), \$10,500.

United Artists (No. Coast) (1,207; 55-85)—"Bright Victory" (U). Big \$11,000. Last week, "First Legion" (UA) and "Three Steps North" (UA), \$8,000.

Stagedoor (A-R) (370; \$1.80-\$2.40)—"Tales of Hoffmann" (Indie) (11th wk). Fine \$5,000. Last week, \$6,000.

Larkin (Rosener) (400; 65-85)—"Oliver Twist" (UA). Hefty \$3,500. Last week, "Lady Paname" (Indie), \$2,600.





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# \$15,000

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**THE DAY  
THE EARTH  
STOOD STILL**

Michael RENNIE • Patricia NEAL • Hugh MARLOWE  
and SAM JAFFE • BILLY GRAY  
FRANCES BAVIER • LOCK MARTIN

Produced by JULIAN BLAUSTEIN  
Directed by ROBERT WISE  
Screen Play by EDMUND H. NORTH  
Based on a Story by HARRY BATES

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# RULES FOR \$15,000 CONTEST ON "THE DAY THE EARTH STOOD STILL"

**ENTRY DATE:** All entries must be postmarked on or before midnight of January 15, 1952.

**THE JUDGING:** Judging will be based upon the best and most productive advertising, exploitation and publicity campaigns for "The Day the Earth Stood Still."

In judging winners, consideration will be given to the nature of the run, the class of house, its location and business produced, in order to permit equal competition between small town theatres, neighborhood houses and downtown de luxe theatres.

**HOW TO ENTER:** 1. Submit a written summary of the advertising, exploitation and publicity campaign you stage for your engagement of "THE DAY THE EARTH STOOD STILL," documented with newspaper tear sheets, photos and other specimens.

This summary may be in any form you elect, whether letter, memo, scrapbook, folder, etc., and may be of any length or dimension. However, judging will be done solely on the basis of the factors outlined in these Rules. Elaborateness of campaign books or of presentations will have no bearing whatever on the decision of the judges.

2. This summary must in all instances include the following specific information, in addition to an outline of the campaign activities themselves:

- (a) Size of theatre (seats) \_\_\_\_\_
- (b) Population \_\_\_\_\_ and type of community \_\_\_\_\_
- (c) Run given "THE DAY THE EARTH STOOD STILL" \_\_\_\_\_
- (d) Percentage of normal business \_\_\_\_\_
- (e) Receipts for engagement (optional) \_\_\_\_\_

3. Send your summary by first class mail to  
**THE DAY THE EARTH STOOD STILL COMMITTEE**

Twentieth Century-Fox Film Corp.  
444 West 56th Street, New York 19, N.Y.

These judges will select the best entries. Their decision will be final and the winners will be notified by telephone or telegraph. Entrants agree that all summaries submitted in the contest are the property of Twentieth Century-Fox Film Corporation and that the same and/or material or ideas therein contained may be freely copied or otherwise used by or through said corporation.

In case of a tie, duplicate prizes will be awarded. This contest is subject to federal, state and local regulations.

## JUDGING COMMITTEE

The judging committee will be composed of the following:

**ROBERT B. WILBY**

Operator Wilby-Kincey  
Circuit for Paramount

**BENJAMIN N. BERGER**

President North Allied Independent Theatre Owners, Inc.

**SOL SCHWARTZ**

President RKO Keith-Orpheum Theatres, Inc., New York, N.Y.

**WALTER BROOKS**

Director Managers' Round Table "Motion Picture Herald"

**CHESTER W. FRIEDMAN**

Editor Showmandiser  
Section "Boxoffice"



**There's No Business Like 20 Business!**  
CENTURY-FOX

# British TV Found Making Strides Despite Brushoff Given by BBC

By HARRY REGENSBERG

London, Sept. 4. Television, the unpopular British Broadcasting Corp.'s stepchild, is in a thriving condition despite being spoon-fed. The 1951 Radio show, held at Earls Court from Aug. 29 to Sept. 8, reveals some very important strides.

Some of the improvements seen at the Exhibition are (1) Larger Screens. Instead of the former 12-inch tubes, sets are now fitted with 15 to 16-inch tubes, (2) anti-flare gadgets, (3) the final elimination scanning lines (Spot Wabble).

For the first time, Projection TV (throwing a screen on the wall) has finally been perfected for the home. Size of screen is four feet by three feet, making it a very useful home model. For public use, there is a model throwing a 20-foot wide screen, using a two and half inch tube energized by 25,000 volts. The largest direct-vision tube gives a picture 19 by 16½ inches.

Peculiarity of the TV situation is that to date there are around 1,500,000 sets in use, with licenses issued by the BBC numbering only about 1,000,000. Users of the extra 500,000 sets cannot be accounted for despite constant investigation. Thus the BBC is annually being gyped of around \$3,000,000.

The 1,500,000 TV sets are estimated to have a viewing public of around 8,000,000. With the advent of Holmehoss, Yorkshire, station, Oct. 12, it is expected that the viewers will number well over 10,000,000.

The most popular TV features are newsreels, light entertainment (variety), outside broadcasts, legit plays (including musicals), films (both English and American), ballet, documentaries, orchestral music, quiz programs, opera, cultural and foreign films.

The most popular light entertainment shows are "Music Hall" and "Top Hat," both produced by Richard Afton, and "Kaleidoscope," produced by TV boss Ronny Waldman. Of the kids' programs, the most outstanding are "Muffin the Mule," by Annette Mills, sister of film star John Mills; and "Andy Pandy." Both are puppet shows.

U.S. Names Started on Brit. TV. The most important individual turns in the lighter field are Norman Evans, Terry-Thomas, Arthur Askey, Victor Silvester and band, Desmond Walker, Richard Dimbleby, Bernard Miles, Norman Wisdom and Al Burnett, the last named the most controversial. Of the women contingent, Gracie Fields easily tops, although she does not often televise; Petula Clark, Barbara Mullen, Vera Lynn, Betty Driver, Jennifer Scott and Tessie O'Shea.

These, of course, do not include American radio, vaude, legit and TV names, who are always welcomed whenever they come over. Surprising fact is that quite a number of American names made their TV debut in London before getting their chances in the U. S. These, among others, include Dolores Gray, Leo Fuld, Vic Hyde, Harold Keel, Bill Johnson and Norman Lawrence.

Saddest part of it all is that with all the advancements there is not even a glimpse or hint of colored TV.

## Cinema Admission Tax Hike No Scot Biz Drag

Glasgow, Aug. 28.

Tax increases on cinema admission prices have barely hit attendance at circuit, indie and nabe houses here. Only a few grumbings have been heard from patrons.

A few indie houses in Edinburgh and South-East Scotland report larger attendance than formerly as result of lowering certain prices. Exhibs in Scotland watch closely any fall in receipts. Cinema-going, they say, is as much a habit as smoking cigarettes; once lost, it may never be recovered.

### India Director Turns Producer

Bombay, Aug. 28.

Nitin Bose, director and cameraman who was formerly with New Theatres of Calcutta, has set up his own independent production unit here.

He will produce his pictures on the Central Studio lot.

## Anouilh's 'Ardele' So-So As Sole London Entry

London, Sept. 4.

Only West End production last week was Jean Anouilh's "Ardele," translated by Lucienne Hill, presented by Linnit & Dunfee at the Vaudeville Aug. 10. Play is an uncomfortable mixture of farce and tragedy, with unwholesome sex satire predominant. Isabel Jeans and Ronald Squire costar as the unfaithful couple enmeshed in wholesale family immorality. Play has all-round excellent of acting and direction.

Play was warmly received but is unpalatable fare for general audiences. It likely will appeal mainly on the author's reputation and to lovers of the ultra-sophisticated type of entertainment.

## CBS, RCA TV Systems Begin 'Tour' of Europe After Berlin Displays

By BILL CONLAN

Berlin, Aug. 29.

The joint CBS-RCA TV demonstrations, which ran for two weeks here, came to an end on Sunday (26). John Martin and Herbert Foster took the CBS color show to Zurich where they will put on a one-day hospital demonstration for Remington Rand. CBS will do a show in Paris in September.

A small part of the RCA demonstration is now in Copenhagen where a show for E. R. Squibb is under way during the Second International Polio Conference. The majority of the RCA equipment is remaining here in Berlin, however, as the American officials here are anxious to keep RCA going during the Cultural fest which runs from Sept. 5 to 30. The logic goes that if the Government is to spend upwards of \$150,000 for the American participation in the fest which 9,000 Berliners are expected to see without television, an additional investment of \$35,000 would pay off with an estimated 1,000,000 video audience.

The idea to retain the RCA-TV show for the Cultural fest came from Major General Lemuel Mathewson on Sunday (26), when dropped in at the home of State Department Director Howard P. Jones where RCA promotion chief, Dick Hooper, was staying. The General asked Hooper what could be done to retain the video demonstration and Hooper said that as far as he was concerned there was only one man who could grant immediate approval. Mathewson put in a call to New York and got General Sarnoff out of bed early Sunday morning (Berlin is five hours ahead of New York). Sarnoff agreed with Mathewson's proposal.

On Monday (27), a meeting was held at which reps from the Army, HICOG, ECA and RCA were present. It was agreed to start the ball rolling to get approval from the British, French, ANTA, AFRA, Equity and all others concerned with the televising of the Cultural fest. If all goes well the Berliners will see such performances as "Oklahoma" with Celeste Holm, "Medea" with Judith Anderson, the Old Vic Co., The Julliard String Quartet, The Hall Johnson Choir, Agna Enters and many other top notch attractions on RCA television.

## Mex Indie Exhib Upbeat

Mexico City, Aug. 28.

Spread of independent exhibition of Mexican pix in this country has been started by the Impulsora del Cine Independiente recently formed by Gen. Aberiardo L. Rodriguez, who heads the Credito Cinematografico Mexicano, a film financing society, and a syndicate of Mexican indie exhibitors. This is accomplished by buying, building or leasing cinemas.

Impulsora has bought the Cine Alhambra, 12-year-old cinema in Tampico and is constructing a 1,000-seat house there. It likely will build a 1,200-seat house in Puebla City, capital of Puebla.

## 30 British Pix to Germany

London, Sept. 1.

By arrangement with the Board of Trade, the British Film Producers Assn. is to select 30 British films to fulfill the German Import Quota for 12 months starting Sept. 1.

Licenses issued under this quota will enable money earned by these pictures to be transferred to England through the Anglo-German Exchange Control. Films submitted for approval must be British Quota productions, the German rights of which are beneficially owned by a British company or British national.

## Indie Production Curb Seen in Arg.

Buenos Aires, Aug. 28.

So many independent film production units have sprung up recently that it is reported that the Entertainment Board plans restricting production so as to eliminate fly-by-night concerns, and to insure quality production instead of quantity. As a result, some independents are holding up production plans. At present, there are about 40 or 45 films either in production, about to go to the laboratories or ready to start shooting, apart from several which had been planned for this year's lineup but which have not got under way. Many of these had been planned to cover the dearth of product caused by foreign film imports being suspended.

Major Argentine producers are not at all interested in making low-cost pictures. One writer, who submitted an original story idea, involving a production cost of \$40,000; but the studio asked him to build it up so as to call for a more costly production budget. This peculiar attitude may have some connection with the loans which the Industrial Bank allows producers of up to 70% of cost.

The major fault in the Argentine production setup appears to be the lack of organization and the necessity of making costly retakes. Emelco Studios and Trans-America Films are preparing a special preview of the first Argentine color picture, "El Gaucho y El Diablo," adapted from a Robert Louis Stevenson story. Final sequences have now come back from Hollywood.

Multi-Language Films Planned. Cinematografica Interamericana has made considerable progress in negotiations with J. Stanley Kramer for production in Argentina of multiple-language pix. French film star Gerard Philippe would form part of this combination. (Continued on page 20)

## BRITISH CIRCUITS SWEEP SHOWMANSHIP CONTEST

London, Aug. 28.

The circuits cleaned up in the industry's national showmanship competition, winning seven out of the nine awards, including the first prize of a two-week trip to Hollywood. This was won by F. J. Smidmore, manager of the Gaumont, Morecombe, who may choose an alternative cash prize of \$2,100. His assistant received \$210 and each member of the staff who worked with him during the competition will receive an extra week's pay.

Managers of the Odeon, Briston and the Odeon Port Talbot, S. C. Beacham and M. Lewis, captured second and third places with prizes of \$1,400 and \$700. Beacham's assistant will receive \$140 and his staff an extra week's pay while Lewis' deputy will be awarded \$70 and the theatre staff half a week's salary.

Fourth prize went to Associated British Cinema's manager, F. A. Hall, of the Savoy, Wolverhampton. He gets \$360, his manager \$56, and the staff an extra half week's salary. Fifth prize has the same value, going to L. Laidlaw of the Grand Theatre, Pelaw-on-Tyne, an indie house.

In addition to the nine major cash awards, 130 area prizes of \$70 each were awarded to the best entries in the 27 competition areas. All prize winners will receive certificates of merit.

Other Foreign News  
On Pages 17 and 20

# New B.O. Record Due in Bard's Boff 1951 Stratford-On-Avon Season

By ALICE VENEZKY

London, Aug. 28.

## Wolfgang Wolf Resigns As MPEA Austrian Boss

Vienna, Sept. 4.

Wolfgang Wolf, Austrian boss for Motion Picture Export Assn. since opening of its Austrian operation in 1946, resigned this week and has been succeeded by Louis Kanturek, European manager of MPEA. Latter recently shifted here from long-time headquarters in Prague. Tightening Czech restrictions on western pix forced Kanturek into Austria where it's assumed MPEA operations will likewise end within a year at most.

Wolf came to Vienna, his native city, as a member of the U. S. Army with an assignment as deputy U. S. Film Officer in the Information Services Branch. After a brief period as Chief Film Officer, Wolf undertook organization of the MPEA Vienna office which he expanded into the biggest Austrian film distributor with notable success. He was successful in the difficult field of getting Yank pic income converted into dollars. In 1950, MPEA distributed 160 films in Austria against 84 from Germany, next biggest originator of celluloid shown here.

Wolf left for Venice where he will confer with Motion Picture Assn. of America officials during the film festival there on possible future assignment.

## Foreign Films Helping Break Ice in Aussie Fight for Sun. Shows

Sydney, Aug. 28.

Hilda Hattam, independent operator of the 1,120-seat Premier in Surry Hills, when stymied two weeks ago on its plan to introduce Sunday pix at her house by the refusal of distributors to supply product and the threat by Theatrical Employees' Union, finally opened her house with the foreign pic, "Shoe Shine." Miss Hattam has declared that she will open Sundays from now on with foreign product supplied by Nat Scheinwald, who is currently okaying films for the 300-seater King's Cross theatre, King's Cross, on Sundays.

Ken Cook, indie owner of King's Cross, plans to continue Sunday playdates in defiance of the powerful TEU, taking product from Scheinwald. At least six other indie exhibs are planning to seek Sunday greenlight from Chief Secretary Clive Evatt, in charge of cinemas here. This indicates that a breakaway is looming by certain indie exhibs.

Spokesman for the eight U. S. major distributers operating in this zone declined to comment on the Sunday setup presently. Last week, however, Universal declined to supply short subjects to Miss Hattam. Spokesman for the TEU said that a test case of the entire Sunday setup would probably be made via the Supreme Court to see whether Chief Secretary Clive Evatt had the power to permit Sunday showings via pic permits.

General feeling now is that there will be many cinemas operating on the Sabbath in and around Sydney zone before the end of 1951 irrespective of any TEU opposition.

City's authorities here have decided to legalize non-commercial Sabbath sport to combat move by Chief Secretary Clive Evatt to okay Sunday pix. Previously the authorities had a taboo nixed Sunday sports in key spots under their control.

## Lauder, Fyffe Honored By New Scotland Club

Glasgow, Aug. 28.

Memories of Sir Harry Lauder and Will Fyffe will be honored when Scotland's first Stage and Screen Club is launched here next month. Dining room will be named the Will Fyffe Room, and there will be a special suite named the Lauder Room.

Harry Gordon, top Scot comic, is first chairman of the new club. Films, legit, vaude and radio will be represented in the membership.

A gross of \$369,600 for the March-October season is estimated by the Shakespeare Memorial Theatre at Stratford-on-Avon now that the opening of "Henry V" completes the five-play repertory. From now on, Shakespeare's "The Tempest" and the four history plays from "Richard II" through "Henry V" will be showing in succession at a scale of \$1.75 to 35c. Intake, highest in the theatre's history, stems from installation of 135 new seats which can bring in \$33,600 per season.

In the past few years since Anthony Quayle took over as director, the theatre has bolstered its reputation and its bank account, switching its focus from text to texture, and concentrating on fewer and better productions with a seasonal star like John Gielgud, Peggy Ashcroft, or Michael Redgrave, supported by a solid resident company.

Having reached 99% capacity in '49, and 94% in '50, and with an intake exceeding operating output by \$22,515 in 1950 (plus a nestegg subscribed by American friends at the theatre's inception), the theatre ventured into reconstruction last November, adding the extra seats, an electronic light board and a new wing containing 16 dressing rooms and a green room. Of the \$266,000 spent, \$168,000 is estimated as capital expenditure. It is expected that the now-outstanding \$50,400 of the reconstruction cost to date will be made up in three years.

Press Favorable to 1st Four. Press response to the first four plays was favorable, ranging from temperate to torrid; "Henry V" is suffering generally by being compared with Glen Byam Shaw's superior production at the Old Vic earlier in the season.

Chosen to contrast with the histories, "The Tempest," directed by Michael Benthall and heavily if tastefully decorated by Loudon Sainthill, emerges as a gaudy and effective fantasy, and the best entertainment fare of the lot. Michael Redgrave's weighty Pros-

(Continued on page 20)

## New Irish Council Asks State Aid for Legit; Plan Seems Unlikely

Dublin, Aug. 28.

Newly-formed Irish Arts Council, representing management, and Irish Actors' Equity, is seeking a state subsidy, apart from that paid to the Abbey Theatre, for special productions of artistic merit and to aid professional managements operating theatres which are not financially successful. Idea is similar to the Arts Council in England, but so far has found little favor here.

Council also wants local authorities to subsidize touring companies, improve standards of local operations and in some cases to build theatres. National Transport Co. is also being asked to provide cheap fare for touring companies.

Although the project has the backing of Irish Equity, not all managements are represented. Government may review the whole position in the light of what it will have to advance for rebuilding the Abbey Theatre.

## Junge Film Union Signs \$200,000 Export Deal

Hamburg, Aug. 28.

Junge Film Union, the country's second largest production company, has announced that export contracts worth \$200,000 have been signed with Italy, Belgium and Switzerland for the export of three company pix.

Contracts were inked by company general manager Rolf Meyer, who toured those countries during the recent weeks. Meyer will leave shortly for Stockholm to negotiate with Scandinavian distributors for exporting Junge Film Union pix to those areas. Details released on the Italian, Belgian and Swiss pacts revealed that company will receive an advance cash payment of \$100,000, while the other \$100,000 will be paid upon delivery of prints.



# EXHIBITORS ATTENTION!

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THEIR FIGHTING FEUD!  
SANDY

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vs.  
**WILLIE PEP**

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# Raw London Squalls Dampen Tourists; 'Ivanhoe' Impervious; Extras Scant

By HALSEY RAINES

London, Aug. 28. The lilies and larkspur are blooming and soaring, while the Festival concessionaires are just blossoming sore, under an almost solid month of August wetness. The thousand shaggy Hyde Park sheep which are the personal property of Queen Mary look cool and nonchalant; but the heavens are lowering, and every tourist is glowing.

Nice, quiet, refreshing midsummer showers of short duration are one thing, but the kind that seem to have blown down aguefully from the moors are another. And 49 degrees in August is cold for anybody, except maybe a dyed-in-the-wool-pants Scotch Highlander. Seeking shelter underground, this visitor made the incredible, comforting discovery that subway trains were steam-heated. After that, he grabbed every chance to enjoy this refuge from the elements.

Making the blunder of arriving in such a squally London wearing what appeared to be the only Panama in town, I was enlightened by Ben Goetz, genial managing director of M-G-M's British Studio, Ltd., in the London suburbs. Hanging my Panama up to dry in his closet at Claridge's Hotel (where it still remains), Goetz fixed me up with a more durable spare while his very charming wife and daughter-in-law arranged a delectable serving of American sausages. As for Goetz's hat, if I can get away with the trade, it will soon be up for export.

Out at Goetz's smartly-run, ultra-modern, 120-acre studio one of the big postwar pictures, "Ivanhoe," is being made by Pandro Berman. Bob Taylor has traded his Roman legionnaire togs for a plumed black suit of chain mail, a 15-foot lance, and a horse that looks strong enough to win at Jamaica just by bunting the others sideways. Joan Fontaine, in some 1192 A.D. previews of Jacques Fath dinner creations, is a Rowena to make life easier for the Technicolor boys.

George Sanders looks more diabolical than ever as the itchy-bearded, etchings-at-home No. 1 villain of Walter Scott's slambang romance, especially when he kidnaps one of Hollywood's nicest young stars, Elizabeth Taylor. Emyl Williams would make a perfect subject for one of St. Seadler's candid drawings. He has to jog about wrapped in long socks and medieval dungarees, dragging a Saxon-serf iron collar around his neck, so he for one, hasn't minded the cold.

## Muddled Waters

The towering Norman castle built on the lot—beating any roadway retreat that Howard Johnson has yet conceived—is probably the fanciest prop ever built in England. Construction was started back in 1949. The last part of the job was filling up the 12-foot deep moat around the premises with some 90,000 gallons of water. Even if it didn't save Miss Taylor, the moat is a real story-book creation. The pop and thud of arrow-notched bodies falling into the brine from the battlements is a daily occurrence. They've stopped counting the total. You look at the scum-mishy green tinge of the water and shudder. Then your faith in M-G-M paternalism is restored by news that a few barrels of harmless color were thrown in to suggest antiquity.

After "Ivanhoe," a new melodrama, temporarily called "T. for Terror," will be produced by Hayes Goetz. Peter Lawford and Dawn Addams have the leads.

A whole flock of top English actors are in the big cast of "Ivanhoe." Plus hundreds of extras. There's a shortage of extras now in London, Film Casting says, especially men. Feminine extras are more apt to be young married women, doing it as a sideline, than back in the U. S. When three pictures like "Ivanhoe," "Charley's Aunt" and "Derby Day" get going at the same time, the supply doesn't hold out, and they start waving them in from the streets.

## Multitudinous Molars

Walking down Piccadilly the other day to inquire at a newsstand if there might be an edition of VARIETY published in English (Continued on page 20)

## Royal Couple to Preem Of 'Lady' Film, Sept. 22

London, Sept. 4.

When the new Anna Neagle-Herbert Wilcox picture, "The Lady With a Lamp," has its preem at the Warner Theatre Sept. 22, it will have the unique distinction of being attended by Princess Elizabeth and the Duke of Edinburgh. This is the first occasion on which the royal couple have so honored the film industry. They have curtailed their Scottish holiday for the event which is 48 hours prior to departing on their Canadian tour.

Proceeds from the performance are to be donated to the Royal College of Nursing Educational Fund. Arrangements have been made for premieres throughout the British Commonwealth to contribute to the same charity.

## Anti-Americanism Flares As Venice Fete Preems; AP Men Pushed Around

Rome, Aug. 28.

A newsman and photographer from the Associated Press news bureau here found themselves the uninvited guests at the Venice Film Festival this year. For months the AP had tried to wangle invitations from the Festival heads. Invitations went to the foreign press as well as the Italian newspapers, Swedish, French, English, Dutch, German, Spanish, Danish and American, and to almost any Italian newsman who has a camera and notebook.

However, many telephone conversations and letters to various members of Dr. Antonio Petrucci's Festival organization, proved of no avail. But an assignment is an assignment, so the AP boys went on their own.

On arriving at the Festival's office of public relations, they presented their credentials and received the news that there were no admittance cards open for them. The AP men pointed out to Signore Mattea, head of publicity for Dr. Petrucci, that it would be impossible to take photographs without admittance cards, and that the AP served many papers in America and Europe, not just a small publication in Italy.

"We are not here to serve Americans," said Mattea. "I would like to throw a shoe in your face, and another shoe in the face of your director (boss)."

The AP men telephoned Rome Bureau chief Stan Swinton, who called the Motion Picture Assn. of America office here. Giulio Andreotti, Undersecretary of State, straightened out matters at once. So now, the Festival will be covered by the AP as guests of Unitalia, a subsidiary of ANICA, for one week, and guests of MPAA for the second week.

## Greater Unions Net Hits Record \$338,290

Sydney, Aug. 28.

Under chairman Norman B. Rydge, Greater Union Theatres film circuit earned net consolidated profit of \$338,290 for the year ending last Dec. 31, highest ever recorded.

Dividends are unchanged at \$225,000. Four holding companies, Greater J. D. Williams, Spenser's, West's and Amalgamated Pictures, receive the 5% dividend; also half the ordinary dividends of \$84,375, the other half (\$84,375) going to the J. Arthur Rank group, which holds a 50% interest in this top loop.

Principal distributors hooked to GU are Universal, Columbia and the Rank group, with some pix from Paramount.

## India Censor Tightens Code

Bombay, Aug. 28.

Chairman of the Central Censor Board has told all producers that films which tend to condone crime, violence or loose morals, now given adult certificates, will not get the seal of approval in the future.

Adult certificates would be discontinued, films being certified for universal exhibition or mixed.

## Mexico's New Tinted TV

Mexico City, Aug. 28.

Mexico's first tinted TV is being made ready for experiments in the National University's medical school here by the inventor and patentee of a color process, Guillermo Gonzalez Camarena, radio engineer. Tryout will be seen by thousands of students viewing major surgery done at the general hospital.

If tests succeed, Camarena will present commercial shows from their classrooms via his own color TV.

## Pirates Stage Sit-Down Strike on Lancaster's 'Pirates' Opus in Italy

Rome, Aug. 28.

"Crimson Pirates," the Burt Lancaster starrer being filmed on the Island of Ischia, has encountered plenty of trouble since it started early in July, latest headache being a sit-down strike by bit players. Reason given for this action was that they could not eat the food available on the island and still give their best efforts. The "pirates" sat down and refused to work. And when no changes were made about meals, many left for vacations in Rome, 20 miles from Ischia.

Prior to this, director Robert Siodmak sent here for 20 English-speaking actors to come to the Island for interviews on playing in the film. They went by train first-class and were luncheon guests of the unit. They were assigned roles, and everything went smoothly until they discovered that they would get about \$15 to \$26 per day, if and when they worked, plus room and meals. Only one Italian agreed to stay.

Although star and director are American, the remainder of the cast is from Italy and England. Production is a subsidiary of British Warner Bros., called Norma Productions. Margaret Rowland is due in from London to play opposite Lancaster. She was chosen by Siodmak from three TWA hostesses in London as he passed through the airport there.

## ABBEY THEATRE GETS TEMPORARY QUARTERS

Dublin, Aug. 28.

Abbey Theatre, homeless since fire destroyed its building last month, has taken a two-year lease on the Queen's Theatre here effective Sept. 10 and plans its first production there on Sept. 24.

Since the blaze, the Abbey Players have been temporarily housed in Rupert Guinness Memorial Hall, an amateur theatre centre built for employees of Guinness's Brewery. This is away from the centre of town and unsuited for continued use. Queen's, originally built in 1841, has 950 seats, about 400 more than the old Abbey, and has been used as vaude house with a resident local company.

Ernest Blythe, Abbey managing director, says it is the intention to rebuild the Abbey on the original site as soon as possible, but it is likely to take longer than two years which, the present Queen's lease covers.

## Current London Shows

(Figures show weeks of run)

London, Sept. 4.  
"Anthony," "Caesar," St. Jas. (18).  
"Ardele," Vaudeville (1).  
"Blue for Boy," Majesty's (40).  
"Carousel," Drury Lane (65).  
"Fancy Free," Pr. Wales (17).  
"Folies Bergere," Hipp. (26).  
"Gay's the Word," Saville (29).  
"Hollow," Fortune (14).  
"House in Order," New (9).  
"Intimate Relations," Strand (6).  
"King's Rhapsody," Palace (102).  
"Kiss Me, Kate," Coliseum (26).  
"Knight's Marn's," Vic. Pal. (77).  
"Latin Quarter," Casino (26).  
"Little Hut," Lyric (54).  
"London Melody," Empress (14).  
"Love 4 Colonels," Wnd'm (16).  
"Man & Sup'r'm'n," Prince's (29).  
"Penny Pin," St. Mart. (10).  
"Reluctant Heroes," Wh'th. (51).  
"Ring Round Moon," Globe (75).  
"Seagulls Sorrento," Apollo (64).  
"Take It From Us," Adelphi (44).  
"To Dr'thy a Son," Garrick (41).  
"Waters of Moon," Hym'kt (19).  
"Who Is Sylvia," Criterion (40).  
"Who Goes There?," York (23).  
"Wife's Lodger," Comedy (7).  
"Winter's Tale," Phoenix (10).

## OPENING THIS WEEK

"Saint's Day," Arts.  
"10:15," Irving Theatre Club.

# W. German Producers-Distributors Fight Exhibs to Get 27% Quota Passed

Frankfurt, Aug. 28.

## Barrault May Head Louis Jouvet Theatre

Paris, Sept. 4.

Although no decision has been reached yet, it looks likely now that Jean Louis Barrault, who with Madeleine Renaud had given his shows at the Theatre Marigny, will be made head of the Athenaeum Louis Jouvet Theatre. Minister of Fine Arts Andre Marie has given his blessing to the scheme, and Barrault is willing to accept the job. The decision rests now with the board of directors.

Pierre Renou, who was a close, trusted assistant of Jouvet, has declined to have anything to do with running the theatre, claiming he is too old. In the case of getting someone to succeed Jouvet, it is not only a matter of running a theatre but of upholding a tradition which he inherited. Also it is a case of keeping together a company as well as staging plays.

## Palladium, Adelphi Not Set on Shows for Early Fall; Revues as Stopgap

London, Sept. 4.

A lot of guess work is being done as to what will follow the London Palladium vaudeville season. Gracie Fields signed Aug. 29 to play this house for the last vaude fortnight of the season, opening Oct. 15, a policy which Val Parnell has always adopted in the last three years.

But what follows, as stopgap before the Xmas pantomime season, has not been set. Understood that Parnell is framing a revue with a string of talent. These are expected to include "Sugar Chile" Robinson, who has been packing them in on his current provincial tour; the Three Wiers Bros., who have not worked in England since before the war; and an American name comedian, as yet not set, but likely to be Pinky Lee. Lee clicked a couple weeks ago when he made his Palladium debut, and Parnell is anxious to have him in the show. But salary is the stumbling block. It is expected that these differences will be ironed out with Lee more than a possibility. Also on the program will be the 12 Toppers, a Richard Afton troupe of gals from the top TV features, "Top Hat" and "Music Hall." Charles Henry, the Palladium producer, will do the staging.

Jack Hylton is another whose activities for his Adelphi theatre are at present uncertain. The current show, "Take It From Us," has been running nearly a year, and, with Joy Nichols, one of its stars, expecting a child, the show will fold at the end of September.

Hylton's headache is what to replace it with. He and Gino Arbib, his aide, have just returned from Paris, with the likelihood that a French production will go in there for about four weeks.

The attraction after that is not quite set, but likely will be the George and Alfred Black's "Happy-Go-Lucky" revue, currently packing the Opera House, Blackpool. This is a top show starring Vera Lynn, Bernard Bros. and Jack Radcliffe, and is reputed to have cost around \$75,000 to stage. The cast is not likely to be the same as at Blackpool, but it is practically certain that Jimmy Edwards, one of the stars in "Take It From Us," will be included.

Show will run till February, with Hylton planning to bring back Maurice Chevalier for a short season of six to eight weeks. After that he is likely to stage one of the big American shows he is currently negotiating for.

## Allen, Carson, Willson To Paris for 'Big Show'

Paris, Sept. 4.

Fred Allen, Portland Hoffa, Jack Carson and Meredith Willson, plus all available guest talent, will be on the "Big Show" radio program which will star Tallulah Bankhead in Paris Sept. 24.

Part of the show will be a tribute to the late French actor Louis Jouvet.

The bitter quota battle between west German producers and distributors, on one side, and the exhibitors, on the other, continued unabated during the last few weeks. Both sides made strong efforts to influence the Bundestag (lower house of Bonn Parliament) in its favor. The Bundestag reconvenes from its summer recess in September and the screen quota will be an early agenda item.

The quota, proposed to insure 27% of the playing time for local pix, failed to pass the Bundestag during the pre-recess session, as a result of an unprecedented fight put up by the exhibitors against it. The issue completely split the industry, with producers and exhibitors forming their own joint Working Association of the Film Industry in Germany, Arbeitsgemeinschaft der Filmindustrie in Deutschland (AFD), thus practically wrecking Spitzenorganisation der Filmwirtschaft (SPIO), long the top industry association which united all industry branches.

At present, the quota draft's chances of becoming a law are still very bleak. Unless AFD manages to gain more government support, thereby at least partially influencing the Bundestag, the quota law might fail altogether.

Recent action on the quota problem came in Nuremberg, where Bavarian exhibitors formed the Working Assn. of German Exhibitors in order to put up an even more effective fight against the quota. Exhibitors unanimously rejected the quota. At the same time, it decided to set up a program committee inside its new association to assure bookings of only good quality pix.

Exhibitors also decided that the committee would investigate German films scheduled for production and to supply production credits to such producers who have good scripts on hand. Exhibitors pointed out that such action would much better aid the producers than an arbitrary quota law. They emphasized their old argument that the quota law would force them to play films of inferior quality, and also that production capacity would not fill 27% of the screen time as envisaged in the law. They said the government's quota law draft is a "rape of public opinion." To date 600 theatres are members of new association, with 600 more expected to join.

AFD prexy Theo Aulich said the quota is absolutely necessary to aid production and that there would be enough quality-pix produced once the law is passed. He added that AFD is ready to make compromises on the final wording of the law.

## 20TH-FOX SETTING UP OFFICE FOR ARG. FILM

Buenos Aires, Aug. 28.

20th-Fox has set up a supplementary office here to use as headquarters to prepare for making of "Way of a Gaucho" at an Argentine studio in October. Some of the production experts, including producer Phillip Dunne and Director Jacques Tourneur, will return to Buenos Aires next week after a brief visit to the U. S.

Reports from Hollywood still indicate Tyrone Power may play the lead although it had been understood that he had been discarded because of his suspension by the studio. Rory Calhoun is another candidate. Local film talent is hoping to get some important roles in the 20th-Fox production.

## Mysore Govt. Tries Out Per-Show Theatre Tax

Madras, Aug. 28.

Brushing aside the protest lodged by the Mysore Film Chamber of Commerce, the Mysore state government has asked all theatres in the state to pay its show tax varying from \$1 to \$2 per performance.

Indian distributors have agreed to treat the new tax as first charge on collections along with entertainment tax, but foreign distributors have not agreed to this. The Chamber of Commerce has asked theatre owners to increase their admission scales to offset the new tax.



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# Arg. Circuits Realign Theatres, Cut H.O. Figure for New U.S. Pix

Buenos Aires, Aug. 28.

The major exhibition circuit here, the Central Cinematografica (Lautaret & Cavallo) has agreed with the U. S. distributors which are to play the Gran Rex Theatre, to cut down holdovers to a maximum of two weeks ever if grosses justify longer runs. Plan is to transfer the pictures played at the Rex to a "secondary line" of centrally located theatres—the Gran Palace, Florida and Gaumont, which will carry the same pix day-date. This plan will permit greater spreading out of the new product and avoid bottlenecks caused by the immense backlog of films ready for release after the two-and-a-half year hiatus during which American film imports were suspended.

Under this new system, "Enchantment" (Goldwyn-DIA) was switched to the Gran Palace, Florida and Gaumont screens although the excellent grosses at the Gran Rex would have justified several weeks of holdover. Under the protection rules, an Argentine picture should have stayed on at the Gran Rex. However, local producers were reluctant to release one of their newest films this week, anticipating that there might be a general strike which would curb attendance at film theatres. This strike had been feared as a sequel to the gigantic rally held by the Labor Federation as a demonstration to the president that the people will him to stand for reelection. Since local producers disliked accepting what might have proved unprofitable playing time, had the strike materialized, "The Heiress" was allowed to follow "Enchantment" at the Gran Rex. This marked the first release of the series of U. S. films imported since the government granted exchange licenses.

After the dreary, long stretch without North American releases, Argentine film patrons are thoroughly enjoying the relative abundance of pictures now available. It is still only possible to see "The Red Shoes" (UA) at the Ideal and Premier after standing in line for several hours although the picture has been running for five weeks. Gross for the first four weeks was around \$36,000, a record at the two theatres.

## WB Signs With Lococo

Warner Bros. has finally inked a contract with the Lococo Circuit to release all its films in its theatres. Lococo has made an agreement with the Gavensky circuit to absorb two of its theatres uptown. This means that Lococo's Sulpacha will operate as a pair with Gavensky's Los Angeles, and the Normandie with Gavensky's Capitol. This week Warner released "Flamingo Road" at the Metropolitan and Roca theatres day-date.

20th-Fox is ready to release "Snake Pit" next week at the Central Cinematografica's Ambassador Theatre, while "Prince of Foxes" will be released at the Iguazu and Florida day-date, since these houses have been reclassified by the Entertainment Board as first-runs.

RKO has run into some kind of a hassle trying to work out a deal with the Central Cinematografica where it released product for a good part of the last decade. As a consequence it has sought the formation of a third line of first-runs, trying to secure good playing time. This proposal was opposed by local producers, who feared it would deprive them of an outlet for their films. RKO is releasing "The Set-Up" at this new line of theatres Aug. 29, and its Latin-American supervisor, Michael Havas, is expected to visit Buenos Aires to smooth out the trouble.

## Panto in Summer

Dunoon, Scotland, Aug. 28.

Pantomime is normally associated with Christmas and snow-time. Instead, this summer in Scotland, it's being staged as a strawhat novelty.

Pete Davis presented Britain's first summer-time pantomime with a full 120-minute production of "Cinderella" at the Cosy Corner here.

## 'Sunset' Preams in Vienna

Vienna, Aug. 28.

Motion Picture Export Assn. started the winter season with "Sunset Boulevard" (Par) at the Salzburg Stadt Kino here.

There will be not less than 118 films (44 Technicolor-Pix) besides 104 educational shorts on the season's lineup.

## Raw London

Continued from page 17

(the answer was no), I saw a familiar figure. It was Peter Ustinov, the Nero of "Quo Vadis," but unfrowning and ungleaming. Shorn of his Roman beard, he's also lost about 15 pounds since parting with Italian cooking. He had to turn down an "Ivanhoe" role because of "The Love of Four Colonels," the play he wrote and stars in. It's a smash hit. He says it may come to Broadway next spring, after the London run.

One of the curious quirks of the recent British law allowing free dentistry, is that many enterprising gentlemen from India have come to London and had their teeth yanked. They would go from one dentist to another getting sets of crock molars. After assembling a big enough total to show a fair profit for the trip, they have hied back to Bombay or Calcutta to sell their wares in the public markets. A liberal fit in dental care is no drawback over there.

The king's famed bodyguard of Beefeaters, who still live in the Tower of London, report that they are now on Spam. And there is still a shortage of Scotch—it's all being exported. But the town hasn't given up any of its friendly hospitality or sturdy see-it-throughness. Regardless of problems of food or weather, London is a great city. Where else could you pick up a morning paper to read wryly factual accounts on successive pages of how a man named A. Goose was fined £20 for street betting, and how another man named E. Gadd retrieved a runaway pet monkey? Not to mention a third item to the effect that the city Council had to send way to Delhi to find 24 rats for laboratory research. New York City has never had a p.a. item as favorable as that one.

## Indie Prod.

Continued from page 15

Hugo del Carril is to direct and play in "Green Hell" from a screen story by Eduardo Borras. Most of the shooting will be done in the forests of the Argentine Chaco. There will be an international aspect to the production since Mexican camera-man Gabriel Figueroa is being sought, with Mexican star Esther Fernandez and Chilean actor Alejandro Flores in the femme and male leads respectively. Brazilian actress Dulcina de Moraes would also play an important role.

Portena Film has completed its fight film, "A Champion Is Born," in which Luis Angel Firpo plays an important role. The picture will be distributed in Argentina by Argentina-Sono-Film.

The Argentine provinces are now trying to get into the film production game. Film-Andes, which has its up-to-date studios in Mendoza, has just released its first pic, "La Picara Cenicienta," which was made entirely in that province. The Province of Tucuman has produced the film, "Manse-dumbre," with the whole cast composed of province natives, and the technical staff was recruited from the university students. The province of Cordoba has set up a production unit known as Cordoba-Films, with Interamericana to distribute.

## Workers Get Bombay Studio

Bombay, Aug. 28.

Studios of Bombay Talkies have been taken over by workers and technicians.

This is the second studio to function as a workers' co-operative unit here, the Prakash Studios having passed into the hands of the technicians.

## Dine and Watch Fights

London, Aug. 28.

John Harding's reformation of his National Sporting Club, recently opened at the Empress Club, Mayfair, has had such a response that he has been compelled to acquire new premises in addition to the Empress.

Harding has now leased the Garden Room in the Mayfair Hotel, with sports celebs now able to dine and wine while watching sluggers at work.

## New B. O. Record

Continued from page 15

pero and Alan Badel's gossamer Ariel are standout, as is the physical humor of Michael Gwynn's Trinculo. Alexander Gauge's Stephano, and the Caibian of Hugh Griffith (this year's British Derwent award winner). Production has a skimming pace.

The histories staged in succession are stage history, for this is the first such high-grade professional offering of the cycle on record, though the author apparently made additions and provided links so that the plays could be thus presented.

A unit Elizabethan-type stage set designed by Tanya Moiselschitz for all four plays met with mixed reactions. Concurrence was that the wooden two-storied structure with stairs at either side was unobtrusive, provided varied areas for the continuous action, and focused attention on the dialog.

## 3 Directors Merit Kudos

Directors Anthony Quayle, Michael Redgrave, and John Kidd merit kudos for the over-all high quality of the productions. They unify the loosely-knit panorama by good dramatic realization and by using throughout the same actors for Henry IV and Hal as threads to bind the narrative. Harry Andrews (who comes to Broadway with the Oliviers in "Antony and Cleopatra" in December) is stalwart as Bolingbroke who deposes Michael Redgrave's well-drawn posseur Richard II, shrewd as the king who routs out rebellion in "Henry IV," Part I, and stricken with anxiety as the dying king in Part II.

Best of the many well-staged scenes are the abdication in "Richard II," the reproof of Prince Hal by his father in "Henry IV" and Hal's successful combat with Hotspur, played by Redgrave.

All the comedy scenes score, being unaffectedly high-spirited. Anthony Quayle's Falstaff is a rich comic creation as are Rosalind Atkins' bustling Mistress Quickly and Michael Bates' bumptious Bardolph.

## Production Costs Above 1950

Production costs for the five plays total \$70,000 as against \$64,722 for last year's five. No substantial saving was effected by using a four-play set this season, because the directors, apprehensive of the "rude scaffold," put the coin into lavish costumes and decorations, and an 18-man orchestra in the wings. (Most of the audience thinks the music is canned.)

Scenery and costume costs cannot be fairly compared to those of Broadway, since this theatre makes its own. Overall staff, including those in the restaurant (which showed \$5,143 profit last year), numbers 200, with 53 of them actors assured of nine months' steady work. Salaries meet Equity minimums, with stars sacrificing for an average of \$250 weekly and bit players faring better than in the West End, with \$22 the lowest weekly wage. Though size of cast and stage far exceed those of the average N. Y. production, backstage staff is small, consisting of three electricians, six managers (three assigned to each show), and 10 stagehands. Operation is non-union.

## Seek Mex False Alarm Joker in Fatal Panic

Mexico City, Sept. 4.

Police are seeking the practical joker whose false fire alarm provoked a panic that killed three women and two children during a jam-packed show at the Cine Hipodromo, subsequent-run cinema here.

Over 35 adults and children were injured.

## Fight Films' 200G Guarantee

Continued from page 4

been forced to pre-empt time which CBS has sold to other sponsors for the following night, paying for sponsors' shows, for station time on both Wednesday and Thursday nights and also for the rights to the fight. No sponsor, he said, could afford such a deal. He pointed out, moreover, that the Joe Louis-Lee Savold fight last June had been rained out two nights. If Pabst were in on that deal, it would have had to pay for time on Wednesday, Thursday and Friday nights.

As a result of that factor, Pabst also did not put in a bid for the Willie Pep-Sandy Saddler featherweight affair, slated for Sept. 26 from the PG. In addition, it's expected that the brewery will not bid for the Joe Louis-Rocky Marciano fight Oct. 11. Latter fight had been scheduled for Oct. 10, a Wednesday, but postponed to the 11th because of Yom Kippur's falling on the 10th this year. W&L spokesman pointed out that that was another factor which Pabst had to take into consideration. Theatres, which have already obtained rights to the Pep-Saddler fight, will also probably get the Louis-Marciano set-to, as a result.

In assigning film rights to RKO-Pathé for the Robinson-Turpin fight, IBC stipulated that the deal was contingent on RKO guaranteeing a return of \$200,000, and that the theatres would not have the fight for big-screen unless the films grossed that much. RKO sales vice-president Robert A. Mochrie, as a result, put it up to the exhibitors to guarantee the fight for them and thus keep it off home video, where it might have hurt their boxoffice the night of Sept. 12. Deadline was set for last Saturday (1), and a sufficient number of exhibs had signed for the fight by that time to insure the guarantee figure.

## B&K's Uptown Readies For Robinson-Turpin

Chicago, Sept. 4.

Installation of theatre television equipment in the Balaban & Katz 4,300-seat Uptown Theatre will be completed in time for the Ray Robinson-Randy Turpin bout, Sept. 12, giving B&K the benefit of 13,100 seats for the exclusive theatre telecast of the fight.

In addition to the Uptown, the circuit's other rigged houses, the 3,400-seat Tivoli and 2,700-seat State-Lake, will large-screen the bout at a uniform tariff of \$2. In the event of a sellout the chain could gross \$26,000 on the middle-weight ruckus. A repeat showing on film at a later performance is slated for the State-Lake.

Circuit for the past few months has been pushing installation at the Uptown and Marbro, only the former being readied in time for the fight. Rigging of the Marbro will give B&K big-screen video in all major locations here.

## Switch Albany Houses For Sept. 12 Boxing Bout

Albany, Sept. 4.

Fabian Theatres, in a surprise move, are shifting television equipment from the 3,660-seat Palace to the 1,550-seat Grand (in the next block) for the Turpin-Robinson bout Sept. 12 and for future video-casts. The Palace had clicked at the boxoffice with two college basketball games and three prize-fights, before it dipped to one-third capacity for the closed circuit presentation of the Louis-Bivins set-to.

The Fabian flagship was the first in the state outside New York city, and one of the first in the country to be video-equipped by RCA. Cost was \$40,000. New lines are being installed in the Grand, which has two balconies and which for years was a link in the F. F. Proctor vaudeville chain.

## Quick Philly Sellout

Philadelphia, Sept. 4.

Tickets for the Ray Robinson-Randy Turpin fight telecast, which were placed on sale yesterday morning (3) at the Stanley Theatre, were sold out the first day.

All but 110 balcony seats in the 2,900-seat Stanley were gone before the special boxoffice set up for the fight tickets shuttered for lunch.

Much speculation locally as to how many ducats found their way

into the hands of scalpers. One ticket agency offered to take 800 seats off the hands of the Warner office, before it even set up the boxoffice, at a figure well above \$2.60, but was turned down.

## N. Hamp. Mailman

Continued from page 1

formances. The theatre, a Revolutionary barn, seats 270, and at \$2 top, the management makes an ample profit. (Warren Weidon, from N. Y., is both producer and director). The top salary is paid to Jobs, who gets \$35 for each week that he works.

Jobs draws patrons for miles around, including many from his adopted home town of Newport, where he resides with his wife. He settled there in 1913. He was appointed a mail carrier by the Newport township 32 years ago, and there is hardly anyone there whom he doesn't know. Whenever there is a local theatrical, whether it be for the fire or police departments, the local high school or some little theatre group, the word soon goes out to "get Charlie." For years he has staged the local shows there, in addition to performing in many of them.

## Stage Savvy

Jobs, who has an unusual professional savvy in his stage work, as indicated by his performance in "Lightnin'," the seasonal closer at New London, has had several opportunities "to go to New York," but he has turned them down.

He had one professional excursion into show biz—in 1913—when he did a piano act in vaudeville with his brother and a cousin. The act was caught in the middle of a booking dispute between two theatre interests, and soon found themselves without bookings. The act broke up, and upon visiting Newport, Jobs decided to settle there.

Jobs hardly ever attends a professional legit performance anymore, though two years ago he saw "Miss Liberty" in New York. He doesn't remember when he last saw a Broadway legit before that, and never does he entertain the idea of giving show biz another try. The modest salary that he earns in the postoffice means security, and he's banking on it. He used to walk a daily 12-mile route in his mail deliveries, but now does seven miles, ever since deliveries were cut from two to one a day.

Jobs gets four weeks of vacation every year, and he tries to slot them at such times when he knows he's doing a play in New London. His idea of a vacation is, actually, to act in the theatre. Over the years he has not only become well known to the locals, but also to many vacationers who come back year after year.

Vacationing visitors from the Broadway theatre, or with theatrical connections, have often volunteered to recommend him to Broadway managers, but Jobs, at age 57, always nods his head speculatively and reaffirms a long-standing conviction:

"Where could I ever have the security that I have now—and such wonderful vacations!"

## Lopert Preps

Continued from page 7

Mills, Phyllis Calvert and Sam Wanamaker, and "Lady Godiva Rides Again," with Stanley Holloway and Paulette Goddard. Now lensing is "The Sound Barrier," starring Ralph Richardson.

In preparation is "Gilbert and Sullivan," which will start shooting about Nov. 1, probably with Richardson starred. Prepping for next year is "Sleeping Beauty," a ballet film to star Margot Fonteyn. It will be based on the "Sleeping Beauty" music of Tchaikovsky and be somewhat in the genre of "Red Shoes" and "Hoffmann," but will be much more pure ballet fantasy, with little or no dialog.

Carol Reed, who produced and directed "Island," is expected in the U. S. in November. He'll stay for the preem of the pic, Zoltan Korda, who directed and co-produced "Cry" with Alan Paton, author of the novel on which it was based, is due in New York next Monday (10) with the print.

# 100% SOCK REVIEWS ON M·G·M's "AMERICAN IN PARIS!"

(Technicolor)

Typical sample of all trade paper reviews is this one from **M. P. DAILY:**  
(A Front Page Review)

“Nothing quite like M-G-M's 'An American In Paris' has come from Hollywood. It has Gene Kelly's finest performance, George Gershwin's music, new faces and fine talents. May well mark a new milestone in film musicals. Entertainment with a capital E.”

M-G-M presents "AN AMERICAN IN PARIS" to the music of George Gershwin starring GENE KELLY and introducing LESLIE CARON with OSCAR LEVANT • GEORGES GUETARY • Nina Foch • Color by TECHNICOLOR • Story and screenplay by Alan Jay Lerner • Lyrics by Ira Gershwin • Directed by Vincente Minnelli • Produced by Arthur Freed

# 100% SOCK REVIEWS ON M·G·M's "ANGELS IN THE OUTFIELD!"

Typical sample of all trade paper reviews is this one from **VARIETY:**

“'Angels In The Outfield' bids fair to be one of the year's top grossers. Fine box-office outlook for this rip-roaring comedy fantasy, starring Paul Douglas, Janet Leigh and introducing little Donna Corcoran, 'another Shirley Temple.'”

M-G-M presents "ANGELS IN THE OUTFIELD" starring PAUL DOUGLAS • JANET LEIGH • with Keenan Wynn • Lewis Stone • Spring Byington • Bruce Bennett and introducing Donna Corcoran • Screen Play by Dorothy Kingsley and George Wells • Based on a Story by Richard Conlin • Produced and Directed by Clarence Brown



## TV's Impact on Films

Continued from page 3

the July tax figures, which became available last week.

2. Drop in TV set sales, which means that 4,000,000 or less installations will be made this year, instead of the 5,000,000 originally anticipated.

3. Weakening of TV's impact in tele areas.

### 3d Point Most Significant

The third point, the most significant regarding the future of the film biz vis-a-vis tele, is indicated by the slowing-up of the falloff at the b.o. as the number of TV sets increases. This shows up clearly on Dr. Gould's charts, giving what he calls a "curvilinear" rather than a straight downward line for the relationship of TV saturation to b.o. decline.

Where saturation is not so great, the b.o. attendance line descends in a steady curve (the 2-to-1 ratio) for each increase in the number of tele sets. However, as the saturation increases after the point where at least 50% of the families

### 68% in Film Tax

Film admission taxes account for about 68% of the amusement tax receipts reported each month by the U.S. Internal Revenue Dept., Dr. Jay M. Gould, consulting economist, estimated this week. Industry has generally assumed on a purely guesstimate basis that film admission levies comprised about 85% of amusement tax income.

Gould arrived at his figure by comparisons of Federal reports with those of 150 cities and states that provide a breakdown of film admission taxes against overall amusement tax income and with the 1948 U. S. Census of Business data on pic receipts.

are tele-equipped, the b.o. decline line begins to flatten out.

Thus, Gould's indicators show the ratio is now 3-to-1 in saturated tele areas. He sees it eventually going to perhaps 4-to-1 and then the line even flattening out completely, indicating that no matter how many tele installations there are after a certain point has been reached, they won't further affect film b.o.

"Two factors contribute to this phenomenon," Dr. Gould said in discussing the figures with VARIETY this week. "They are that as the novelty of TV-viewing wears off, people start returning to the movies and, secondly, that there is an 'irreducible audience' for pictures. By that I mean a hard core of film fans who won't be deterred from their favorite entertainment by any other competing medium."

The economist is not the completed optimist, however. He points out that 1952 grosses will be seriously affected if the Federal Communications Commission freeze comes off new TV station building. In that case, the non-TV areas of the country—where his figures show grosses are above those of 1948—will become subject to the early stages of the 2-to-1 ratio and the significant decline that forfends in film income. "One mitigating factor," Gould said, "is that the areas where TV is already a significant factor (over 20% saturation) are the metropolitan ones that account for two-thirds of all film income. That means that the areas still to get stations or many more sets can't be effective on more than one-third of potential film earnings."

### The Video Areas

The video areas already 50% saturated include New York, Chicago, Philadelphia, Los Angeles, Washington and the surrounding Delaware-Maryland territories, Boston, Baltimore, Cleveland and Cincinnati.

Gould arrives at his statement that 1948 was the industry's "normal year" by comparing grosses with sales of non-durable goods. He explains that he sought a norm via standard statistical methods of plotting the industry's grosses back through the years before the war, and then searching for another industry or group of industries whose experience followed a parallel curve. This proved to be non-durable goods sales.

Thus, by continuing his plot on non-durable goods, he can tell where the film industry stands in relation to it. Chart shows that

from 1941 to 1945 theatre receipts gradually climbed above the norm line until they hit a peak of 30% above what might ordinarily have been expected. In 1945 they began coming down in comparison to the norm until 1948, when they were exactly on the line.

Downward trend continued in 1949 and 1950, when receipts were 7% below what might have been anticipated from non-durable goods sales. "The 7% doesn't look too bad until you break it down to TV and non-TV areas," Dr. Gould points out.

While biz had sunk by 11% in the tele areas, he said, it was actually up 3½% from the 1948 norm in non-TV territories. The trend has continued on an even more accentuated scale during the first two quarters of 1951.

\* Here are the figures by quarters:

1950 TV areas	Non-TV Areas
1st quarter...	-6% +4%
2d " "	-9 " +4
3d " "	-15 " +0
4th " "	-15 " +6
1951	
1st " "	-15 " +2.5
2d " "	-18.4 " +8.4

## New Brunswick (Can.) List Of Approved Films Folds Due to Local Dissension

St. John, N. B., Sept. 4.

Charges that a local women's organization placed too much dependence upon reviews of films in Parents' mag as an aid in forming its own opinion, broke up a system here in which several groups cooperated with exhibitors in choosing pictures. Prior to collapse of the plan, the participating units issued a list of approved films every week.

Although no official explanation of the weekly list's sudden disappearance has been given, it's understood that it's lopped stemmed from dissension among the groups participating in the co-op plan. Those, representing the erstwhile majority entities in the units, claimed that the Independent Daughters of the Empire was assuming more responsibility than it was entitled to.

Opinions of the I.D.E. on pictures were not shared by a number of the cooperating groups, especially exhibitors and distributors of product in this territory. Affiliated with the I.D.E. in forming the unofficial censoring board were the Home & School Assn. and Catholic Women's League. Femmes dominated the panel by a wide margin.

## 7-Man Union Rep Team Set for Fund Committee

A seven-man group of union reps was appointed last week to a labor sub-committee of the Foundation of Motion Picture Pioneers' Fund Committee. With Richard Walsh, prez of the International Alliance of Theatrical Stage Employees, as chairman, the panel will coordinate the activities of labor in connection with several events the Fund Committee will sponsor in coming months.

Associated with Walsh in the labor group will be Bud Coiller, American Federation of Radio Artists; Henry Dunn, American Guild of Variety Artists; Herman Gelber, Local 306, Motion Picture Machine Operators; Sol Pernick, Local 1, Theatrical Protective Union; J. Reagan, Screen Actors Guild, and Sam Suber, Local 802, American Federation of Musicians.

## Nominate Four For Directorial Award

Hollywood, Sept. 4.

Four candidates were nominated by the Screen Directors Guild for selection of the best-directed film during the second quarter of 1951. They are: "Cyrano de Bergerac," directed by Michael Gordon; "The Great Caruso," by Richard Thorpe; "Show Boat," by George Sidney; and "Strangers on a Train," by Alfred Hitchcock.

Previously only one vote was taken, with the picture highest on the list getting the award. Under the new procedure four films are nominated by primary vote before the final ballot.

## Goldman Sues Stanley For Theatre Repairs

Philadelphia, Sept. 4.

William Goldman Theatres, Inc., have thrown a new suit against the Stanley Corp. of America, this time in the city courts, asking \$83,588 in damages resulting from the Stanley company's 20-year occupancy of the State Theatre, key West Philly nabe.

Mercantile & Theatres Properties erected the State in 1928. The house was leased to the Stanley group for 20 years. The Goldman chain purchased the property on May 31, 1946, and took over the theatre when the Stanley lease expired.

The suit avers that the sum of \$83,588 was needed to repair damages caused to the property while the Stanley Co. held it and that these damages were the result of negligence by the previous tenant.

## Briefs From the Lots

Hollywood, Sept. 4.

Arthur Franz drew the title role in Stanley Kramer's "The Sniper," to be directed by Edward Dmytryk at Columbia. George Murphy heading for Boston to star in Louis de Rochemont's "Walk East on Beacon Street." Metro is releasing "The Light Touch" after one preview, without further editing or added scenes. Sheldon Leonard joined the "Young Man in a Hurry" cast at Metro. Thomas Gomez plays a key role in Metro's Lana Turner starrer, "The Merry Widow." Wald-Krasna assigned Robert Mitchum as top rider in "Cowpoke." Paul E. Burns drew the Ebenezer role in Paramount's "Son of Paleface."

Louis Calhern joined Danny Kaye and Gene Kelly in Metro musical, "The Adventures of Huckleberry Finn." Nanette Fabray signed a Metro contract and was assigned to costar with Fred Astaire in an untitled tinfilm to be produced by Arthur Freed. Richard Haydn is abandoning his director career temporarily to resume acting in "The Merry Widow" at Metro. Howard Duff drew one of the top roles in "Steel Town" at UI. Pier Angeli plays the femme lead in Metro's "Autobahn," to be produced in Germany by Richard Goldstone. Ludwig Stossel arrived from Vienna to play the role of Sid Grauman's father in Paramount's "Somebody Loves Me." UI borrowed Dan Dailey from 20th-Fox to star in "Great Companions." Curtis Bernhardt will direct "Elizabeth and Robert Browning, Their Love Story," for Wald-Krasna.

Scott Brady's option picked up for another year at 20th-Fox. Robert Ryan will share costar billing with Barbara Stanwyck, Paul Douglas and Marilyn Monroe in Wald-Krasna's "Clash by Night."

RKO artists are painting a huge mural showing 30,000 Roman Coliseum fans for use in "Androcles and the Lion." Lee Van Cleef shifts from legit to make his screen bow in Stanley Kramer's "High Noon." Scott R. Dunlap shifted his headquarters from Monogram to Motion Picture Center, to make two pictures annually for Allied Artists release. Herman Mankiewicz signed a writer contract at Metro, starting with an untitled comedy for Red Skelton. Kroger Babb promoted William Stephens to manager of all Coast operations of Hallmark Productions.

## REAGAN RENOMINATED AS PRESIDENT OF SAG

Hollywood, Sept. 4.

Ronald Reagan was nominated for another term as president of the Screen Actor Guild and William Holden as first vicepresident. Others were: Walter Pidgeon and John Lund, for second and third veeps, respectively; Paul Harvey, recording secretary, and George Chandler, treasurer.

Louise Beavers, Chick Chandler, Nancy Davis, Rosemary De Camp, Frank Faylen, Robert Keith, Bud Linn, Cliff Lyons, Tyrone Power, Regis Toomey and Lurene Tuttle were nominated for three-year terms on the board of directors. George Murphy and Lyle Talbot were named for two-year terms, and Fredric Clark and Rhys Williams for one year.

New Bracher Scarsdale, N. Y. House Leo Brecher circuit opens its new Plaza Theatre, Scarsdale, N. Y., Sept. 12.

## Inside Stuff—Pictures

Editorial in the current issue of Films In Review which scored the film, "Trilogy," shown last May at the University of N. Y., as "degenerate" has been labeled "vicious and unfortunate" by its producer, Gregory J. Markopoulos. "It is a film creator's privilege," Markopoulos stated, "to choose the subject which he feels will benefit mankind; the subject which should be explored because it has not been explored in the medium, for instance, of cinema. If any creator in the arts is forbidden to choose a particular subject because of one reason or another, then the overall and eternal conception of art and the various arts is liquidated."

"Those who are able to view beauty in a film will recognize beauty and be the better because of their power to see. Those who are able to view degeneration will recognize degeneration in a film or in any other work. But when a spectator deliberately confuses, and sets out to confuse the purpose of what he or she thought were degenerate in a film, then that spectator is liable to his or her conscience. The fact that a part of a film may deal with 'decadence' in order to show why decadence may exist, does not make the film itself decadent or degenerate."

A tall, red-headed minister with the appearance of a screen star and the persuasive zeal of a Billy Sunday, is hitting the road making a pitch for the film industry in its current "Movietime U. S. A." campaign.

He is Rev. Bill Alexander, pastor of the First Christian Church of Oklahoma City. A former Golden Gloves boxing champion, he worked his way through theological schools, and today is in constant demand as a speaker.

Rev. Alexander has long had a love for show business. He owns an interest in a drive-in theatre in San Antonio. Tomorrow morning (Thurs.) Rev. Alexander will appear at the N. Y. area "Movietime" rally to be held at the RKO 58th St. Theatre. He also will address the meeting in Chicago Sept. 10.

College graduation sequence in "Belles on Their Toes" at 20th-Fox will have 20 names from the silents on the set at one time. Players include Gertrude Astor, Pauline Garon, Stuart Holmes, Leah Baird, Cleo Ridgely, Richard Neill, Dorothy Phillips, Ann Luther, Vada Lee Heilman, Arline Pretty, Brooks Benedict, Jean Acker, Heinie Conklin, Scott Seaton, Helen Foster, Lillian West, Ida Pratt, Colin Kenny and Wilbur Mack.

## Italian Pic Wins

Continued from page 2

retroactive to films already completed. This meant a 20% kick-back, and the squawk started.

French producers thought to strike a blow at government prestige by pulling out entries at the festival. However, fast parleys and a promise to check over the retroactively clause calmed the irate producers.

Film aid measure was primarily designed to boost French producers who had made films that went over in foreign markets. A producer who had a film that grossed big overseas could easily get the 35% subsidy for his next picture. It also applied to the lower-budgeted, locally-consumed films.

Participating in the festival were Irene Dunne, who represented the Hollywood studios, accompanied by her husband, Dr. Francis Griffin; Leon Dayton, ECA Minister to Italy; Perle Mesta, U. S. Minister to Luxembourg; John G. McCarthy, vice-president of the Motion Picture Assn. of America in charge of international affairs; film stars Gene Tierney and Joseph Cotten, and Italian government officials.

Activity has perked considerably after a slowish start, and a further spurt is expected during the traditionally hectic concluding weeks of the show, which ends Monday (10). Stars, producers and pic names in general, largely missing to date, are showing up in increasing numbers, and indications, bolstered by an impressive roster of top films, point to an all-round success for the Festival.

Seriousness of Yank effort is also reflected in U. S. pic selection, considered one of the strongest in years. Sock press and public reception were accorded "Ace in the Hole" (Par), considered prize material, with ovation following the screening; other Yank contenders have come off almost as well, with Pier Angeli's performance putting over "Teresa" (M-G), Disney charming with "Alice in Wonderland" and "Nature's Half Acre," and Gian-Carlo Menotti's "The Medium" (shown out of competition) registering strongly with Venetian public and the 300 crix assembled here from all over the world.

Forthcoming U. S. entries include Kenneth McDowd's "The River," plus "Streetcar Named Desire" (WB), "Born Yesterday" (Col) and "14 Hours" (20th), the latter to be shown with both its tentative endings; public is to select its preference in a prize contest combined with the Venice showing, with winning finale to be used in Italian distrib of pic.

### "Teresa" Controversy

This year's festival, an improvement over past years' manifestations, hasn't been spared the usual behind-the-scenes maneuvers inevitable in such an international get-

together. With the question of Metro's selection finally settled, following much controversy on "Teresa" after other choices had been ruled out, question has arisen as to why the Peter Lorre-directed German pic, "Der Verlorene" has been scratched from the list of entries after having been announced. Lorre, now in Germany, is coming down personally to look into the question.

New arrivals in Venice continue to find hotels jammed, and with weather holding well, room shortage is likely to continue for at least another three weeks, giving the city its longest, strongest season since the war. There is little for nighttime customers to choose from in way of nitery entertainment, with little name talent being featured in the local night spots. Orchestras in outdoor danceries are drawing well, however, and the Casino is jammed nightly, with Bruno, top-ranking Italian dance combo, pulling them in. All other non-festival nighttime biz is going to the few outdoor filmeries sprinkled through town and patronized by lower-budgeted visitors. At the festival theatres, U. S. pix continue as the main draws, full houses marking all Yank dates so far.

## Distrib Costs

Continued from page 3

000 contracts were sold by telephone. But for a long range program—no."

### Bullish Trend to Stay

The upward trend in business throughout the country should continue, Rodgers believes, because of the increase in quality and quantity of pix now hitting the screens and scheduled for release this fall.

As for a policy on the company's topper for the fall, "Quo Vadis," Rodgers said details are still being argued at almost daily meetings. It is possible that other Loew's theatres may book the film after the N. Y. twin opening at the Astor and Capitol theatres early in November, but no general release date has been set, he said.

Some exhibitor squawks about understandable, when two exhibitors bid on a picture and only one gets it, but under the present setup there does not seem to be a solution, Rodgers said.

Rodgers explained that the company now has approximately 500 competitive bidding situations and possibly will have more, but the company does not hold that it is compulsory and only in rare cases has the company asked for it.

"Wherever possible," he said, "we try for a division of our own product, but that leads to squawks, too." competitive bidding are easily un-

THE 'STREETCAR' EVERYONE'S WAITING FOR!

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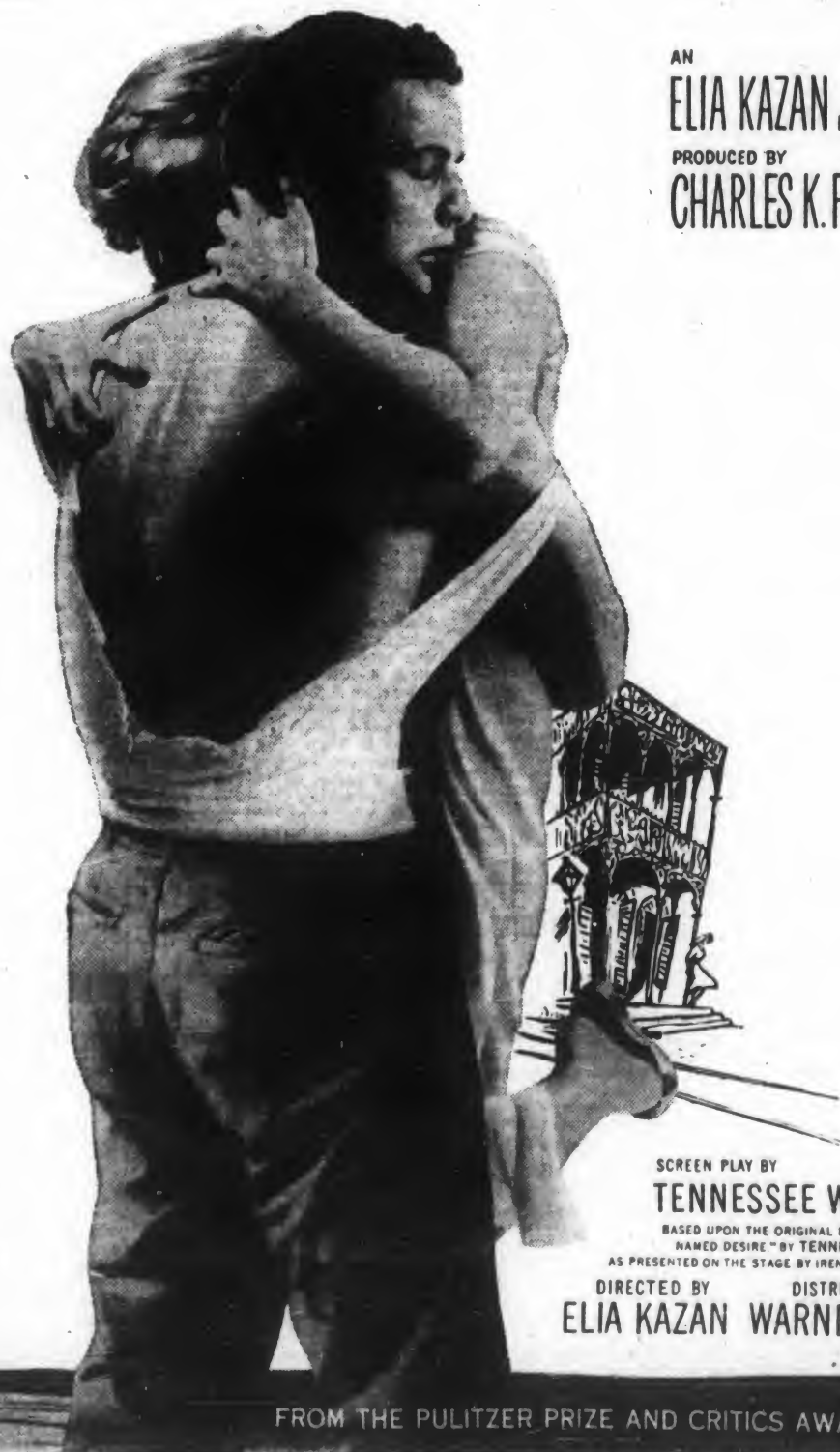
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FROM THE PULITZER PRIZE AND CRITICS AWARD PLAY



## Fair TV Group Kicks Off Again On Annapolis Grid

Washington, Sept. 4. Fair Television Practices Committee, which is devoted to the job of fighting theatre TV, teed off again last week against the U. S. Naval Academy although it was disclosed that Annapolis plans a well-rounded program of televising its home games.

In an exchange of correspondence, Vice Admiral H. W. Hill, Commandant at the Academy, explained that all Annapolis home football games will go out over CBS color TV. In addition, one game, to be selected by the National Collegiate Athletic Assn., will be put out over a television network in black and white, and all other home games will be offered for theatre tele on a circuit basis. Films taken of all games will also be screened the following Sunday over the CBS web, and highlight films from the games will be on various mid-week sports shows.

But Jerome M. Marks, chairman of the Fair Television Practices Committee, didn't like it and wrote again to Admiral Hill:

"The list of television participations which you furnish impresses this committee only in its length. Boiled down it means that a single Navy game will be made available to national television audiences at the time the game is played. The telecasts in color are meaningless.

"Motion pictures of the Navy games televised at a later date doubtless will have some merit but the quality of excitement, which is the principal reason for watching sports events, will be lacking for anyone who knows the results beforehand.

"We cannot therefore agree that the policies the Naval Academy is following in regard to telecasting of Navy football games will be of much benefit to hospitalized members of the Armed Services and other hospitalized persons, to say nothing of the public in general.

"In this instance it is our belief that the Naval Academy has acted as a private organization rather than as a public institution with the special responsibilities which fall upon the latter."

## 'Movietime' Gripes

Continued from page 7

pate in 'Movietime U. S. A.' pay 1/10th of 1% of his film rental (whatever the assessment may be) toward its support and then be forced to play, during the campaign and after, only pictures of the type made available to him this summer because of extortionate film rentals and other onerous terms demanded by the distributors for their occasional boxoffice hits and in addition to an active revival and intensification of many of the other trade abuses so obnoxious and detrimental to his best interests?"

Niles telegram read: "I am well aware that film rentals are not a part of COMPO, but it is ironical that outrageous demands are being made here in Iowa and Nebraska for top product right at the time the 'Movietime' campaign is getting underway. We in Allied know we need the campaign and need it badly. We in Allied have done and will do everything possible to make it a great success, but cannot you or someone get the word to the big guns to call off the dogs and curtail their greed at least until the 'Movietime U. S. A.' is over?"

"You and Arthur Mayer (exec v.p. of COMPO) are doing a great job and I personally hate to see all your work and efforts being destroyed at the grass roots by avarice. What better answer is there to that infamous article in Life than top pictures on every screen in the country with big audiences in attendance? But this is impossible if exhibitors are unable to negotiate for top pictures such as 'Here Comes the Groom,' 'That's My Boy' and 'Capt. Horatio Hornblower.' In case of 'David and Bathsheba' Fox is violating the law by fixing admission prices so that not only the exhibitor is being gouged but the public as well by upped admissions."

## 'Fair TV' Altruistic

Continued from page 5

just grew, he explained, out of monthly meetings of a group of lawyers who got to kicking around the idea of theatre tele depriving home viewers of fights, at the time of the Joe Louis-Lee Sayold bout last June 15. That was the first to go exclusively to theatre TV.

### Popular Issue

As soon as the first publicity release hit the papers on the formation of the new committee, Marks said he knew he had a popular issue in his backluck. He lives in Knickerbocker Village, a low-cost housing project in lower East Side, New York. TV set owners flocked around him to congratulate him on the work he was doing on their behalf.

That, and a flock of letters, encouraged him to go ahead. He had made some study of the Federal Communications Commission 12 or 13 years ago—which was one of his reasons for his interest in the whole subject—and he at once delved into further research.

Marks emphasized that there's no truth to the varied rumors that the committee is being financed by a network, sponsor, advertising agency or any outside group opposed to theatre tele. As a matter of fact, he declared, while he's had phone calls and letters from such outfits asking questions as to his stand or promising moral support, he's had only one actual hint of financial aid. It was from an outfit which had special interest in the matter.

Marks admitted that the argument against theatre TV "is a weak one," especially if it means closed circuit transmissions, in which the theatres would lease telephone wires to carry their shows. He reiterated the committee's contention, however, that theatres have no right to exclusive air channels, since the theatres would be operating for profit, whereas the FCC regulations specifically state that the airwaves are to be reserved for the "public interest, convenience and necessity."

"Actually," he said, "we're against all subscription-vision, because it has such wide ramifications. If the networks discover that they can make more money than they can through selling their time to a sponsor what's to prevent them from turning over all their best programs eventually to some 'pay-as-you-see' method? and when that happens, where will the poor set-owner be?"

Marks admitted that the sports promoters have a point in their argument that unrestricted home televising of their events hurts the gate. But, he said, if there were no theatre TV or subscription TV, a way would be found of bringing these events to the public. The networks could trim their costs, he declared, and the sponsors could pay more money for the people to get these shows, since the shows would play to a much wider audience.

He said that his group could find no legal precedent for their fight and so would be going cold into the upcoming FCC hearings. He added that the committee may register with the Government as a lobbying agent, since the work it's attempting to do may be interpreted as an attempt to influence Federal legislation.

## COMPO Gallup

Continued from page 7

later by Harris, Upham & Co., New York Stock Exchange house. It stated: "The movie group formed up, presumably based on a story in the Journal of Commerce to the effect that attendance of Commerce is on the upswing and that the industry was laying plans for further boosts by promotional campaigns in the fall."

In addition to the Journal of Commerce yarn that came out of the luncheon, highly favorable stories appeared in the Wall St. Journal, N. Y. Herald Tribune, Investor's Reader, and were carried by the United Press. J. of C. story at the top of page one was headed "Movies Report Steady Upturn in Attendance." It cited numerous figures given in the talks and in a q. and a. period following the luncheon. Stories in other papers, while not given such prominence, were allotted considerable space and also had very upbeat headlines.

Gallup statement released this week to the financial editors and

scrivers stated: "Anyone who takes a dim view of the future of the motion picture industry has not reckoned with its great and untapped sources of strength.

"Man is a gregarious animal, and television is not going to change that... It's a safe bet that a large part of the population will seek a rendezvous outside the home with others of their kind in a pleasant and friendly atmosphere."

Story continues: "Dr. Gallup also points out that enjoyment of motion pictures is rising steadily each year. This finding is based on periodic surveys of the population by Audience Research Institute to measure the extent to which audiences enjoy the individual pictures they see. In this respect there has been a steady increase in quality of motion pictures since 1946. Audience enjoyment has risen steadily to a new high in 1950-51."

"VARIETY, an outstanding publication in the motion picture field," the release adds, "states that a study of gross incomes of leading companies indicates that 1951 should produce revenues in excess of those for the preceding year. Highlights of the publication's appraisal of current business conditions follow."

Yarn then summarizes at length the survey which appeared in VARIETY last week under the heading: "Early '51 B. O. Returns Bullish."

## 'Go West' TV

Continued from page 1

among others. To allow for vaude, nitery, in-person, etc., commitments, some will be pencilled in for one or two New York origins, but "from here on in" the Coast will be "home base."

Cantor, for one, doesn't subscribe to the belief of some that, stripped of New York knowhow and the feel and excitement of the Gotham pulse, TV performances will lose in quality and spontaneity. If anything, he is convinced that video in general will benefit from the transition.

### New Talent Vistas

He sees the opening up of new talent vistas ("already they're complaining about the same familiar availabilities to be found in New York"). More important, he believes that the setting up of Hollywood as a major TV network production center will invite help production men identified with Coast film studios, and particularly new camera techniques by men who, by virtue of their refusal to shift their scene of operation to the east, have until now shunned the medium. "As I see it, we've got everything to gain and nothing to lose," says Cantor.

Cantor is drastically altering his format for his Hollywood-to-Manhattan TV preem Sept. 30 to establish the "Coast thinking" he sees vital to a maturing entertainment medium. It will be in the nature of a "book show," located at Hollywood and Vine, with the inevitable celebs (Jack Benny, Burns & Allen, etc.) as passersby. "When you see this, you'll know what I mean by the new tempo and refreshing qualities that a Coast origination will invite."

"From a more personal standpoint," he says, "it will be particularly beneficial to the not-so-young talent, like myself, Durante, Wynn and others, who can enjoy the comforts of home and family and free themselves of the unnecessary involvements and confusions attending a New York origination. I can assure you we'll be better as a result."

## August Champs

Continued from page 4

many localities helping swell the total gross. The Bunin pic mostly did well in a few scattered keys, but faded when it ran into direct competition with Disney's film.

"Capt. Horatio Hornblower" (WB), the spectacular picture that was produced in England, landed in fourth position, although out on release only three weeks. Popularity of Gregory Peck in the starring role, and word-of-mouth that tipped the sweep of the film, got this production rolling early. Fifth place went to "On Moonlight Bay," another Warner picture. Originally described by some exhibitors as just another musical, "Bay"

caught on so strongly and quickly that it is now termed a "sleeper" of real proportions by some circuit executives.

"Meet Me After Show" (20th) attested to the sustained popularity of Betty Grable, as well as the current vogue for musical pix, by grabbing off sixth place. However, it does not promise to measure up as big as some Grable starrers, although doing big trade the first two weeks out in distribution.

Pop-scale run of "Cyrano" (UA) lifted the Jose Ferrer epic to seventh slot. "Belvedere Rings Bell" (20th), not up to the draw of some of the earlier "Belvedere" films, still did well enough to finish eighth.

Ninth spot was captured by "Francis Goes To Races" (U). The comedy started off in second position, and held to eighth place the next week, but then ran into competition for playdates from a batch of strong new entries. "Sirocco" (Col.), "Rich, Young, Pretty" (M-G) and "Tales of Hoffmann" (Lopert), round out the Golden Dozen for August. "Tales" was ninth in July.

Runner-up pictures are "Frogmen" (20th), which was sixth in July; "Iron Man" (U), which just started out the final two weeks of the month; "Convict Lake" (20th), "Ran All Way" (UA) and "Peking Express" (Par).

### Strong Potentials

Numerous strong pix were just being launched as the month ended. Besides "Iron Man," which likely will be heard from additionally in the future, "David and Bathsheba" (20th) and "Place in Sun" (Par) shape as certain winners this month. "David" is going at such a terrific clip the first three weeks that it appears assured of high rating nationally. "Sun" registered smash biz in the first two weeks in both L. A. and San Francisco, and teed off in sockeroo style at the N. Y. Capitol.

"His Kind of Woman" (RKO) ranged from hefty to giant on its first four initial playdates, being rated an unusually strong Robert Mitchum-Jane Russell vehicle. "Jim Thorpe, All-American" (WB) started out in sock fashion at the N. Y. Astor. "Flying Leathernecks" (RKO) did from powerful to smash trade on its first four dates, with the new John Wayne starrer shaping as another big potential hit.

## 11,000 Exhibs

Continued from page 3

L. Mayer, executive veepee of the Council of Motion Picture Organizations, and Rev. Bill Alexander of Oklahoma City, will address the thespians. The speakers will give details of plans for newspaper advertising, radio exploitation, star tours, and other events, along with city and regional adaptations and extensions of the campaign.

Industry toppers will join the rally.

Today (Wed.) O'Donnell will address exhibitors in Albany. Next Friday (7) he will speak in Pittsburgh. Ned Depinet, COMPO prexy, will join O'Donnell and Rev. Alexander at a meeting in Chicago Sept. 10.

### 1,500 Southern Exhibs in Pledge

New Orleans, Sept. 4.

More than 1,500 theatreowners of Louisiana, Mississippi, Arkansas, Alabama and Florida voted Thursday (30) to contribute 5c a seat for expenses for the "Movietime U.S.A." drive in the New Orleans exchange territory; drive-ins at the rate of 10c for each loudspeaker.

Speakers at the meeting were Robert J. O'Donnell and Arthur L. Mayer. General chairman of the drive in this area is Levere Montgomery.

### Mo.-Illinois Rally

St. Louis, Sept. 4.

Organization of the "Movietime U.S.A." campaign in Eastern Missouri and Southern Illinois was perfected yesterday (Mon.) at a meeting of 650 exhibitors and distribution representatives.

Speakers were Robert J. O'Donnell and Arthur L. Mayer. Edward B. Arthur of Fanchon & Marco was named area chairman; Herbert Bennin, Metro branch manager, distribution chairman; Tom Bloomer chairman for Southern Illinois, and Frank Plumlee chairman for Eastern Missouri.

## UPT-ABC Merger

Continued from page 4

the use of motion picture films and live talent.

3. To determine whether the merger "would substantially lessen competition or tend to monopoly in any line of commerce, in any section of the country."

In his dissent to the consolidated hearing, Jones said there were "peculiar circumstances surrounding the hearing for renewal of the old Paramount licenses and applications" due to "involvement in anti-trust violations by Paramount Pictures Inc." He went on to add that 21 officers and directors of Par were named co-defendants in the anti-trust case and raised the question of how many of them are now with the successor companies.

Jones continued: "Inasmuch as a corporation can act only through its officers, directors and agents, it seems, at the very least, unreasonable to assume that these officers and directors are guiltless. Rather it seems imperative and a necessary prerequisite to any further proceedings or consolidation of other applications pending before the Commission involving the proposed successors and assigns of Paramount Pictures, Inc., that the staff of the Commission should make a thorough study, analysis, and organization of the information available to it relating to the key officers and directors of Paramount Pictures, Inc."

"Since the Commission has traditionally held that when a licensee's legal qualifications are questioned, it will not approve the disposition of its radio facilities until it finds the licensee qualified under the Act, it is clear that (1) the merger applications of American Broadcasting Co. and United Paramount Theatres and (2) the subsequent transfer of control of WBKB, Chicago, from the merged company, American Broadcasting-Paramount Theatres, Inc. to Columbia Broadcasting System, Inc., two steps and three steps respectively, removed from prerequisite determinations in the order adopted by the Commission Aug. 8, 1951, might well become moot."

## Hornblow

Continued from page 7

think of showy directorial projects which are off the commercial beam."

Hornblow admits having trouble in trying to define just what a film producer is. "It is a field filled with confusion because of the nomenclature," he writes. "The word 'producer' is used in an extraordinary variety of ways. But, to come right down to what the person we are writing about is in his own mind and in the actual function of his trade—he fabricates the product... The reason why this group has taken an important factor in the growth of the motion picture industry is that they are men who are interested in many things. They're crazy about ideas. They're on the hunt all of the time. This is the dominant factor of a successful producer. He's never out of business for a second."

Concerning the source of a producer's ideas, Hornblow says: "For many years books and plays were an important part of the provender of the screen. We drew on books greatly—the classics, current books—stage hits... That great well of material has begun to disappear... By and large the modern best-seller falls into two categories: either it's a morbid kind which we don't like because of its down-beat factor and because we think the American public is a cheerful public not wanting to be depressed; and the other type of fiction which is rubbish known as 'bosom literature,' the historical type that is really not fit for publication but seems to be curiously popular, sometimes perhaps because of its sheer bulk."

"The plays of America, of Broadway in particular, used to be of tremendous value in respect to what we could and would want to put on the screen. That is no longer true... Original stories for the screen become extremely important... Because of the paucity of desirable submitted material, most studios are devising their own material—collaborative devising, and this is perhaps the most exciting part of the producer's work today."

# NOVEMBER'S IMPORTANT PLAYING TIME DEMANDS THE IMPORTANT ATTRACTIONS OF PARAMOUNT'S

**MORE  
BETTER BIGGER  
PICTURES**

Yes, November is a vital boxoffice month—with its three holidays: Election Day, Armistice Day, Thanksgiving. Paramount's three great November releases are the outstanding merchandise you need:

And for your immediate requirements, play all the top champion growers available now and in October in Paramount's List With The Boxoffice Lift:

DATE	TITLE	CAST
JULY	Passage West	JOHN WAYNE • JANE BRADLEY
AUGUST	The Big Carnival	JOHN WAYNE • JANE BRADLEY
AUGUST	Peking Express	JOHN WAYNE • JANE BRADLEY
AUGUST	That's My Boy	JOHN WAYNE • JANE BRADLEY
AUGUST	Warpath	JOHN WAYNE • JANE BRADLEY
SEPTEMBER	Here Comes The Groom	JOHN WAYNE • JANE BRADLEY
SEPTEMBER	A Place In The Sun	JOHN WAYNE • JANE BRADLEY
SEPTEMBER	Blackboard	JOHN WAYNE • JANE BRADLEY
OCTOBER	Crosswinds	JOHN WAYNE • JANE BRADLEY
OCTOBER	Bring, How Could You!	JOHN WAYNE • JANE BRADLEY
NOVEMBER	When Worlds Collide	JOHN WAYNE • JANE BRADLEY
NOVEMBER	Submarine Command	JOHN WAYNE • JANE BRADLEY
NOVEMBER	Detective Story	JOHN WAYNE • JANE BRADLEY
DECEMBER	Hong Kong	JOHN WAYNE • JANE BRADLEY
DECEMBER	??? (Name Comedy)	JOHN WAYNE • JANE BRADLEY

**SPECTACLE OF INTERPLANETARY THRILLS!**  
Most amazing of all science-fiction entertainment. From the producer of "Destination Moon."

## WHEN WORLDS COLLIDE

Color by **TECHNICOLOR**  
Produced by **GEORGE PAL** • Directed by **RUDOLPH MATÉ**  
Screenplay by Sydney Boehm  
Based on a novel by Edwin Balmer and Philip Wylie

The Korean adventure of the U.S.S. Tiger Shark—Filmed in co-operation with the U.S. Navy and the Department of Defense.

## SUBMARINE COMMAND

Starring **WILLIAM HOLDEN • NANCY OLSON**  
**WILLIAM BENDIX • DON TAYLOR**

A **JOHN FARROW** Production • Produced by **JOSEPH SISTROM**  
Directed by **JOHN FARROW** • Story and Screenplay by Jonathan Latimer

The tense, terrific Broadway hit-play becomes a screen attraction of top boxoffice stature.

**KIRK DOUGLAS • ELEANOR PARKER • WILLIAM BENDIX**  
WILLIAM WYLER'S PRODUCTION OF **SIDNEY KINGSLEY'S**

## Detective Story

Also starring **CATHY O'DONNELL**  
Produced and Directed by **WILLIAM WYLER** • Screenplay by **PHILIP YORDAN**  
and **ROBERT WYLER** • Based on the play by **SIDNEY KINGSLEY**



## Lurie's Interested In Rep, But Yates Sez He Won't Sell

Louis R. Lurie's anxiety to move into the film business was further underlined this week with the disclosure he was one of the key figures showing interest in acquiring control of Republic. Louis B. Mayer would have been associated with him if a deal had gone through, it's said.

Lurie is the San Francisco real estate operator who headed the combine which recently sought to buy out the stock owned by Harry, Jack and Albert Warner. Last-minute hitch developed and negotiations were abandoned. His next bid was for Howard Hughes' shares in either the RKO picture or theatre companies, or both. Hughes nixed a deal.

There is no indication at all that Herbert J. Yates, Rep proxy, would consider selling his controlling interests. Yates, in the past, has repeatedly denied that he ever had any intentions of parting with his stock. He restated that attitude upon his return to N. Y. from Europe last week. "Republic shares owned by me and my friends are not for sale at any price," he declared.

Yates added a personal note on Mayer, saying: "However, if I had any idea of selling my stock I would be very glad to sell it to Mr. Mayer as I consider his valuable experience in the motion picture industry and his ability as an executive equals any operator in the industry and tops most of them."

### Rep in TV

Continued from page 3

have tremendous value, however, when they are freed.

One of the most interesting aspects of Yates' estimate is that if it proves correct, Rep will earn considerably more from TV alone in the next three years than the present value of all of its outstanding common stock. Company now has out about 1,818,000 shares. They've been selling recently at \$4.25. Their total valuation on that basis would be about \$8,000,000.

Thus, if Yates' estimate comes true, the stock would undoubtedly prove a bonanza, going on a dividend-paying basis and greatly appreciating in value. Wall St. has already been very much cognizant of the potential value to TV of film libraries owned by minor companies, and offers are said to have been made of as much as \$10 to \$12 per share for Rep stock.

## No Distrib for 'Fabre' Until Ready for Showing

No distribution for "The Amazing Monsieur Fabre" will be sought until the film is ready for screening, producer Walter Futter said in New York last week. Pic was made in France simultaneously in two versions, French and English, by a bilingual cast. It is similar in this respect to "Mr. Peek-a-Boo," starring French comic, Bourvill, which United Artists is about to send into release.

Blog of Fabre, French naturalist, was made from a screenplay by Jack Kirkland, Henri Diamant-Berger, who co-produced the two versions with Futter, was in New York last week to supervise some final technical work. Some of the footage on insect life is being shot now and some is from the extensive library owned by Futter.

A three- to four-month publicity campaign is planned prior to screenings and seeking a release, Futter said. Hal Horne, former Disney and 20th-Fox pub-ad chief, has been employed for the buildup process.

### Saratoga Names Burke

Saratoga, N. Y., Sept. 4.

Harry A. Burke, city manager for Saratoga Theatres, Inc.—controlled by the William E. Benton estate and Walter A. Reade—was unexpectedly appointed by the City Council last week as Commissioner of Public Safety to fill the unexpired term of Dr. Arthur J. Leonard, who resigned Aug. 22.

## Nathanson Joins Liberty Unit's Exit From Par

Mort Nathanson's exit as publicity manager at Paramount again spotlights the not-so-long-lived nature of the Par-Liberty Films deal of 1947 so far as a good portion of Liberty's personnel were concerned.

In a straight stock swap, Par acquired the services of Liberty toppers Frank Capra, Sam Briskin, William Wyler and George Stevens. E. K. O'Shea, Liberty's sales chief, and Nathanson, unit's publicity director, also made the switch.

Capra bowed off the P.-r lot some time ago. Stevens, upon completion of his current production, "Shane," also will split with the company. Wyler told VARIETY recently he has two more films to make under his pact but beyond that has no plans. Briskin is remaining with Par but for reasons of health has cut down on his activities. O'Shea is firmly set as v.p. of Par Distributing Corp.

Nathanson's resignation becomes effective Sept. 14. Successor has yet to be selected by Jerry Pickman, Par's rd-pub head.

### Foreign Coin

Continued from page 3

when domestic earnings are generally sluggish and corporate tax rates are stepping up. It's hoped these two adverse factors can be offset by the spurt abroad.

#### New Importance

Newly added importance of the foreign market also is having a strong bearing on domestic production economies. Producers, who had looked abroad for about one-third, or less, of their total income on pix, have revised their revenue formula upward.

Metro, for example, is now reported to be operating on a 60-40 basis. This means 60% of its overall revenue is figured to come from the domestic market (U. S. and Canada), with the balance of 40% coming from abroad.

The European continent promises to yield a total of \$35,000,000 to the American outfits this year. In addition to improvements in France and Italy, the companies now are drawing substantial money from Germany. This has been coming via the Economic Cooperation Administration, which guarantees certain amounts of convertibility, and with the film outfit's direct sale of reichsmarks in N. Y. While the official exchange rate is 23.8c. per unit of the German currency, the U. S. companies can peddle reichsmarks, which they cannot convert officially, at about 14c in N. Y.

Latin America will provide the American distributors with about \$17,000,000 this year. There's a possibility Argentina might contribute some revenue under a new pact with that country. But if this materializes the amount would be relatively small, thus is not included in the estimates.

#### Far East's \$8,000,000

Far East will provide about \$8,000,000 this year and Australia-New Zealand will yield about \$7,000,000. Australia represents the only important area where there has been a drop in income. Only explanation offered is there's simply been a drop in theatre business.

Down Under country has a formula governing the amount of dollar convertibility of earnings, based on the peak film income of 1946. Because of the slump of current business there's consequently no restrictions, in effect, on converting.

American outfits figure on a total of \$8,000,000 from miscellaneous sources. This includes such territories as South Africa and Spain (some films are sold to Spanish interests in N. Y.) and 16m rights. The U. S. Army contributes about \$2,000,000.

Growing slim as a source of money from the world market is the Motion Picture Export Assn. Revenue from MPEA this year is estimated at \$1,500,000, mainly coming from Japan, Austria and Yugoslavia.

### GILLIN UPPED BY U

Donald Gillin, Universal salesman in Los Angeles, has been promoted to the branch manager's post in Seattle, replacing L. George DeWaite, resigned.

Gillin joined U in 1949 as a salesman in Denver.

## WB to Seek Another Tender Next Year In Stabilization Setup

Warner Bros. reportedly will seek another tender of its outstanding stock early next year in furtherance of its long-range fiscal stabilization policy. Company has recently bought up over 1,000,000 shares via a request for tenders and by buys on the open market.

Wall St. reports are that WB will wait about six months before announcing the next tender request. Such a request entails asking any holders of Warner shares who so desire to submit their stock to the company's treasury for purchase.

A ceiling price at which the shares may be tendered will be set at the time the move is announced. It will hinge on the market quote at that point. There was a top of \$15 on the tenders due Aug. 16, when 1,015,900 shares were acquired by WB at an average of \$14.76 per share.

Between now and the next request for tenders, company is also expected to buy up some shares on the open market. Stock is now selling at about \$14.25.

How many open market shares are purchased and how soon the next tender is sought will hinge on speed with which WB unloads real estate and other assets, as well as the theatres it is required to divest under the consent decree into which it entered with the Government in the antitrust case earlier this year.

As coin comes in under Warners' new policy of ridding itself of all assets not directly required for operation of its production-distribution-exhibition activities, it will be plowed into the capitalization reduction program. Sales of important theatre properties will contribute heavily to the amount of spare cash available.

Aim of cutting quantity of outstanding stock is to strengthen the company financially. Action is commensurate with the drop in earnings expected when divorce-ment shears the firm of its theatre circuit income. It will enable it to maintain its \$1 dividend rate, it is hoped, since with fewer shares out, smaller earnings will cover the divvy.

## July-Aug. Period Dull On Pix Stock Transactions

Washington, Sept. 4.

Period from July 11 to Aug. 10 was one of the least in years for inside stock market transactions by motion picture execs, according to the monthly report of the Securities and Exchange Commission.

Abraham Schneider, of Columbia Pix, purchased 100 shares of the studio's no-par common, giving him a total of 7,666 shares. He also owns warrants for 12,500 shares of the common. Harold J. Mirisch, one of the group which has moved in on Monogram, reported that during February, April and May he bought 1,200 shares of Mono's \$1 par common.

John G. Eldell, member of the board of Universal Pictures, notified SEC that last April he sold 1,000 shares of U \$1 common; this left him with 5,475 shares of the stock.

Harry Brandt came through with the information that in June his Brandt Foundation made three gifts, totaling 800 shares of Translux \$1 common, to the Wiltyk School. Foundation still has 1,200. Brandt owns 101,015 shares in his own name. His wife has 1,400 shares and his Marday Inc., trust another 17,700.

### Rep's 25c Divvy

Following a meeting held at the company's New York home office last Thursday (30), Republic Pictures board declared a 25c divvy per share on preferred stock.

Melon is payable Oct. 1 to stockholders of record as of Sept. 12.

### WHITE HOUSE PIC

Hollywood, Sept. 4. White House in Washington, D. C., forms the background of "1600 Pennsylvania Avenue," to be produced by Cavalier Pictures, headed by Robert Young and Eugene B. Hodney.

Film, based on a drama by Sidney M. Bidwell and Frederick M. Frank, is slated to start in November.

## Amusement Stock Quotations

For the Week Ending Tuesday, Sept. 4

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
<b>N. Y. Stock Exchange</b>					
ABC	42	12 1/4	11 1/8	12 1/8	+ 1/8
CBS, "A"	55	29 3/4	28 1/2	29 1/4	+ 1/8
CBS, "B"	64	29 3/8	28	29 1/4	+ 1/8
Col. Pic.	18	13 1/8	12 1/4	13 1/8	+ 3/8
Loew's	257	17 1/2	16 5/8	17 1/8	+ 1/2
Paramount	221	27 1/2	24 7/8	27 1/2	+ 2 3/8
RCA	379	22 3/4	21 3/4	22 3/8	+ 1/2
RKO Pictures	193	3 7/8	3 5/8	3 7/8	+ 1/8
RKO Theatres	186	4 1/8	3 3/4	4	+ 1/8
Republic	278	4 3/8	4 1/8	4 3/8	+ 3/8
Rep., pfd	13	10 3/8	10 1/8	10 1/4	+ 1/4
20th-Fox	136	20 3/8	19 1/2	20 3/4	+ 1 1/2
Un. Par. Th	228	20 3/8	19 5/8	20 1/8	+ 1/4
Univ.	81	10 7/8	10 3/8	10 5/8	+ 1/2
Univ., pfd	3	58 1/2	57 1/2	57 1/2	- 7/8
Warner Bros	151	14 3/8	14 1/4	14 1/2	+ 1/4
<b>N. Y. Curb Exchange</b>					
Monogram	42	3 7/8	3 5/8	3 3/4	+ 1/8
Technicolor	19	20	19 5/8	20	+ 3/8
<b>Over-the-counter Securities</b>					
Cinecolor			Bid	Ask	
Pathe			3 3/8	4	
UA Theatres			3 3/8	3 7/8	
Walt Disney			7	8	
			9 1/8	10 1/8	+ 5/8

(Quotations furnished by DREYFUS & CO.)

## 3 Mags Ready

Continued from page 3

upcoming program with pic layouts and a running story. Mag also will report on future production and exhibitor operations. Jack Sayers, of Look's Coast office, is in N. Y. for huddles with film execs on that publication's upcoming special section regarding the trade. He'll supervise the full coverage which Look will give.

Goldwyn's comments concern production and television primarily. He concedes TV is a competitor but insists there's a solid future for film-makers who'll continue to have outlets for their product in theatres, as well as via TV. In this respect, Goldwyn hints big possibilities in subscription TV. In any event, according to advance word on his article, the producer states theatres will remain in business.

Further riling industry toppers, following Life's initial size-up of the state of the biz, was the same weekly in its letters-from-readers department in the issue dated Sept. 3, which was on the stands last Thursday (30).

Life printed five letters, two of which more or less agreed with the appraisal, and three which disagreed. Latter included one from Arthur L. Mayer, as president of the Council of Motion Picture Organizations. This was severely cut; it offered only a sketchy mirroring of industry conditions.

Also used, but similarly edited "almost beyond recognition," was a letter by Jack Kirsch, former president of Allied States Assn., who now reps North Central Allied on the national org's board. The third which took issue with Life and appeared last week was by J. P. Adler, president of Adler Theatre Co., Marshfield, Wis.

Other two letters were complaints about films from persons whose signatures were not associated with the business. They rapped "rotten double features" and "overrated mediocre pictures."

## Mayer's Exit

Continued from page 3

of Republic, but Rep's Herbert J. Yates denies it. Mayer has taken offices in Beverly Hills, but except for "purely political" trip east and racehorse buying spree, his activities are shrouded in secrecy.

Despite his departure, Mayer maintains a heavy financial stake in Metro. He has an estimated future revenue of \$2,500,000 under a contract whereby he collects 10% of net distribution profits on all pic made up to termination of his contract Aug. 31, including those half-completed at that time, as well as 10% of value of any stories of such films which may be reused or sold.

Long-reported exit was officially announced last June. Behind termination of the association was a recurrent rift between Mayer and Nicholas M. Schenck, Loew's proxy.

## Mpls. Indie in Test Suit To Determine Pic Co. Right To Force Exhibitor Bid

Minneapolis, Sept. 4.

A test suit to determine a film company's right to require an exhibitor to bid competitively for product has been filed in Federal Court here. The plaintiff, the Paul Mans independent circuit, has brought the action against Metro, which refuses pictures to its Richfield, local suburban house, unless latter bids competitively for them in the earliest 28-day slot against another rival independent suburban theatre, the Edina.

In the suit, Mans raises the points that the Edina, being five miles distant from the Richfield, actually isn't a competitor; that the Edina is not even a 28-day situation regularly, but, instead, is classified as having 25 days availability, and that other distributors here are servicing the Richfield without competitive bidding. He seeks to restrain M-G from continuing the sales policy and to have it ordered to supply the Richfield its product without competitive bidding. He also seeks damages, the amount to be determined by the court.

On its part, M-G contends that the consent decree compels it to call for competitive bids when two such theatres as the Richfield and Edina both seek the first 28-day run on the same picture.

At the same time, Ben Friedman, Edina owner, declares that distributors are "crucifying" his Edina by refusing to grant it 28-day availability. He charges discrimination.

## Asks 366G Damages For Defunct Chi House

Chicago, Sept. 4.

An antitrust case which goes back to 1933 to cite alleged injuries under the old Chicago release system was filed last week in Chl Federal Court for \$366,090 treble damages. Suit was filed by attorney John F. Sullivan on behalf of the Langley Theatre, which is now out of operation.

Theatre asks damages to cover the period 1933 to 1943, reportedly over-riding the statute of limitations under the Paramount decree, which suspends other existing statutes of limitation if it's held admissible in court.

Named in the charge are the eight major film companies, Balaban & Katz and Warner Theatres.

## RCA Names Bennett

Camden, N. J., Sept. 4.

Martin F. Bennett, RCA theatre sales representative in the eastern region, has been named manager of the theatre equipment sales section of the RCA Engineering Products department.

Bennett succeeds J. F. O'Brien, recently promoted to the post of sales manager of RCA's Theatre, Visual and Sound Section. Prior to joining RCA in 1946, Bennett was supervisor of sound projection for Warner Bros. Theatres in the New York area for 14 years.

STANLEY KRAMER'S PRODUCTION OF

# Cyrano

IS



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### IN BIG CITIES

BOSTON—Five Weeks  
 HOUSTON—Biggest Opening Week in 6 Months  
 SEATTLE—2nd Week Holdover  
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 SAN FRANCISCO—Fifth Week  
 LOS ANGELES—Two Weeks and Moveover  
 PHILADELPHIA—Three Weeks  
 BROOKLYN ALBEE—Two Weeks  
 MONTREAL—Second Week  
 SALT LAKE CITY—Second Week  
 RKO Metropolitan Circuit  
 Skouras Metropolitan Circuit  
 Randforce Circuit  
 Century Circuit

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 JOSE FERRER *Cyrano*  
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IN BIG AND LITTLE SITUATIONS... MIGHTY BIG! thru **UA**



## 'Arties' Stress Films

Continued from page 5

gory of what these execs have labeled "TV-proof theatres."

Latter appellation arises from the conviction that the specialized houses get a discriminating-type audience that won't be wooed by tele. These patrons are choosy about what they go to see, even in the specialized theatres, but they'll travel far out of their way to view a film they think they'll like. They are not the casual cinemagoers who easily fall for substitute entertainment just because it is easier and cheaper to see.

Students of both the aesthetic and the business side of pix have been anxious to see the specialized theatres develop. Interest of those whose worry is film quality see the new type houses opening the way to the end of attempts to make every picture please every type of audience.

This effort at planning every film to be attractive to every theatregoer, no matter what his age, sex, interests or intellectual level, has long been felt to be one of the hurdles that has most hurt the quality of Hollywood's output. On the other hand, every producer had to keep this aim of generalization in mind because he could hardly come out with a profit otherwise.

Problem was—and still is, for that matter, since the overall number of specialized houses is still small—that he hadn't a large enough group of theatres that would throw off sufficient film rental for offbeat pix to make them pay. The answer is now just starting to be found in small houses with low nuts that can keep a pic for a long run. They can give a specialized film tremendously more rental than many times their number of big, expensively-operated houses.

### N. Y. as Example

Change in the artie field is best evident in New York. On the quantitative side is the fact that there will be 13 art theatres first-runs in Manhattan this fall. (Calling them "art theatres" is more a convenient handle than an accurate description now, since most of the product is not "artie," but merely specialized.)

With that number of houses, virtually every offbeat pic with any promise at all can find a showcase. If it proves it has the stuff in the initial run, it can go on to subsequent and similar houses in other cities, or even jump the line from art houses to regular circuit bookings.

Evidence of the switch of the

traditional arties to English-language films is best seen currently at the World, N. Y. After years of exclusive showing of linguists, theatre is now playing Columbia's "Pick-Up." The Paris, N. Y., which started out three years ago showing French films exclusively, opens next week with United Artists' "The River," after recently running the same distrib's "Four Men in a Jeep."

The 55th Street has recently had an Irish travelog and now has a double-feature reissue, "Man of Aran" and "Edge of the World," both in English. Such recent additions to the art film field as the Trans-Lux houses at 52d St., 60th St. and 72d St. and the Sutton are playing either British pix or foreign-made films in English.

Sutton, which closes a lengthy run of "Kon-Tiki" this week, replaces it with "The Medium," produced in Italy, but in English. Trans-Lux 60th, which recently wound up 16 weeks of the Czech puppet film with English commentary, "Emperor's Nightingale," opens United Artists' "Mr. Peek-A-Boo" soon. That was made in France, but in English. Cast was bilingual and two versions were made at the same time. A similarly-produced pic coming in a few months is "The Amazing Monsieur Fabre." An increasing number of such pix are in production in Italy and France, and undoubtedly will find their way to the specialized circuit in the U.S.

## Yank Indies' Coin

Continued from page 7

clusive Films in Britain are accounting for a number of joint productions. Usually the American indie provides the story and a couple of Yank stars in such arrangements, with Carreras contributing the studio facilities and technicians.

Early this year Alexander Paal made "Cloudburst" with Exclusive, and Julian Lesser turned out "Whispering Smith Investigates." Robert L. Lippert recently completed "Blonde Blackmail" and is committed to an annual program of co-productions with the Carreras firm.

Producer Mort Briskin leans toward Vienna as a film locale. He wrapped up "No Time for Flowers," Velveca Lindfors starrer, in the Austrian capital a few weeks ago and also made "The Magic Face" in the same area. Irving Allen is due to roll "The Gamma People" there shortly.

Curiously, there are no American or British co-productions underway in Italy this summer in contrast to the frenzied activity of previous summers. Sole Italian pic aimed for the Yank market at the moment, is "100 Little Mothers," which Leonide Moguy is currently producing and directing with Columbia International backing.

When Orson Welles returns from London, where he's been finishing some chores on the soundtrack of "Othello," it's expected that he'll start "Capt. Noah" at the Scalera studios. Picture will be made by Orson Welles Productions and the star will write, direct and appear in the venture.

Douglas Fairbanks' Dougfair Corp. lensed its Bette Davis-Gary Merrill starrer, "Another Man's Poison," in England, and Fairbanks plans to film "Knights of the Roundtable" there around the end of the year. Peter Rathvon's Motion Picture Capital Corp. partially financed Marcel Hellman's British-made "Happy Go Lovely."

Kaufman's "Pandora" Joseph Kaufman, in association with Albert Lewin and Romulus Productions, turned out "Pandora and the Flying Dutchman" in Spain. He and Romulus also did "Lucky Nick Cain" on the Italian Riviera for 20th-Fox release. Benagoss Productions made "The Green Glove" on the French Riviera and expects to roll an untitled yarn in France sometime this fall.

Norma Productions currently has "The Crimson Pirate" underway off the coast of Italy for Warner release. Burt Lancaster stars in the sea adventure. Peter Cusick, in cooperation with French and British associates, made "Pardon My French" and "The Long Dark Hall" in England and France, respectively.

Majors' overseas film-making is relatively quiet as of the end of August. Metro has "Ivanhoe" before the cameras in England while Warners is rolling "Where's Charley?" in the same country. 20th-Fox recently completed "Decision Before Dawn" in Germany and lensed scenes for "Five Fingers" in Turkey.

Meanwhile, Metro is prepping "Sign of the Eagle," which Hayes Goetz is slated to produce in England. 20th, the most active of the top Hollywood lots in the past in point of pic-making abroad, has a location unit in Argentina for "Way of a Gaucho." Company also has "Snows of Kilimanjaro" and "Diplomatic Courier" in work in France. RKO-Disney will soon launch "The Robin Hood Story," live-action yarn, in Britain.

Part of Republic's "The Quiet Man" was filmed in Ireland this summer, and prexy Herbert Yates recently disclosed that the company will make a Judy Canova starrer in Britain as well as one in which John Wayne will have the top role. Monogram, although not lensing features entirely on its own abroad, may participate in joint ventures with Japanese and German companies.

## 1951 T.O.A. CONVENTION AND TRADE SHOW

SEPT. 23-27

## HOTEL ASTOR

NEW YORK

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ALL EXHIBITORS ARE INVITED TO ATTEND REGARDLESS OF AFFILIATION. THIS IS A CONVENTION TO HELP SOLVE THE PROBLEMS OF ALL EXHIBITORS AND THE BUSINESS AGENDA WILL COVER EVERY SUBJECT OF CURRENT AND COMING IMPORTANCE.

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- Know your industry.
- Distributor-exhibitor public relations.
- Government regulations on supplies, shortages, etc.
- TV and Theatre TV.
- Legislation, national, state and local.
- Concessions.
- 16 mm. competition.
- Theatre Equipment.
- Consent Decree.
- And many other vital subjects!

## Film Reviews

Continued from page 6

### Der Verlorene

write this offbeat picture of moral dilemma and punishment. Downbeat story, arty treatment and fine technical aspects and thespian slant this for slotting in special U. S. situations. Expressionistic handling plus a mixture of melodramatics make the film a bit implausible but film has the Lorré name to help sell it.

Story concerns a German scientist during the war who learns that his fiancée has been selling the results of his secret research to the enemy. In a moment of temporary instability he murders her. It is hushed up and passed off as suicide due to his importance in the war effort. The scientist then goes into a psychosis in which he kills women reminding him of his dead fiancée.

He attempts to slay the Gestapo agents involved in the expose, but fails. Declared dead in an air raid, he changes his name and becomes a doctor in a refugee camp. Meeting the surviving Nazi, he recounts the story, judges himself, kills the Nazi and commits suicide.

Lorré has directed in firm style with much care to detail which at times obscures the character motivation. Film has a ponderous air of finality about it. Editing keeps a fine coherence between present and flashback in the telling of the story. Peter Lorre turns in a brilliantly modulated acting chore as the tortured doctor who finally finds peace in murder and suicide. Remainder of cast turns in fine bits of acting though most of players are relegated to cameo bits. Film will need some heavy bally to put it over.

Mosk.

# A New Boxoffice Champ!

**"IRON MAN"**  
Best business since  
"Tomahawk" at Harris  
Theatre, PITTSBURGH

**"IRON MAN"**  
Best business since  
"Up Front" at Loew's  
State Theatre,  
NEW YORK

**"IRON MAN"**  
Biggest U-1 grosser  
in 5 years at  
Hippodrome,  
CLEVELAND

**"IRON MAN"**  
Best business since  
"Harvey" (Xmas week)  
at United Artists, Ritz, Vogue,  
Studio City and Culver Theatres,  
LOS ANGELES

Another  
Boxoffice Smash  
from U-1

**"IRON MAN"**

Starring JEFF CHANDLER • EVELYN KEYES • STEPHEN McNALLY • with ROCK HUDSON • JOYCE HOLDEN

Screenplay by GEORGE ZUCKERMAN and BORDEN CHASE • Based on the story by William R. Burnett • Directed by JOSEPH PEVNEY • Produced by AARON ROSENBERG • A Universal-International Picture



# Clips From Film Row

## NEW YORK

Charles Simonelli, manager of Universal's eastern ad-pub department, and Jeff Livingston, eastern ad manager, left for the Coast over the weekend for confabs with ad-pub veepee David A. Lipton. They will be gone a week.

Henderson M. Richey, Metro's exhibitor relations chief, will address the Illinois Women's Press Assn. in Chicago Sept. 21.

Realart Film Exchange of New York, Inc., opened yesterday (Tues.) in the Film Center Bldg. Al Broder is prez, Carroll Pucillo is veepee-treasurer and Jack Bellman sales manager.

Elizabeth Eisenhart, 20th-Fox magazine contact, last week was elevated to newly-created post of special publicity contact, assisting Stirling Silliphant, publicity manager.

Cresson E. Smith, who resigned his RKO exec's post a few years ago to go into business for himself, has returned to the company as acting western district manager. He's substituting for Herb McIntyre during the latter's current illness.

## CHICAGO

Encyclopedia Britannica Films has purchased assets of Instructional Films, Inc., including a library of 25 pix which will be sent into distribution.

Balaban & Katz has trimmed kid admissions to a uniform 9c at its key southside houses.

Capitol Films' assistant booker Alfred Blumfeld, seriously ill in vets hospital, Hines, Ill.

As a result of their indictment by a Federal Grand Jury recently, most ozoners here have abandoned single-feature policy. Drive-In Theatre and Four-Screen drive-in are dualing for the first time in their history.

Monroe Theatre, indie 1,000-seater, outbid rival McVickers, B&K 2,200-seater, for a two-week ride with "Show Boat." House will crack the nut via a 16c admission boost.

Con Jovan, son of James Jovan, vet exhibitor here, has been upped to rank of corporal in Korea. Balaban & Katz, reportedly for first time in its history, will use trailer advertising from nearby merchants in its northside houses.

## MINNEAPOLIS

Minnesota Amus. Co. (United Paramount) launched its September "Greatest Movie Season," heralding its big hits, specifically mentioning "That's My Boy," "Tall Target," "David and Bathsheba," "Jim Thorpe" and "Belvedere Rings Bell."

Marilyn Walker, daughter of Marion Walker, Minnesota Amus. Co. city manager at Minot, N. D.; chosen as "Miss North Dakota." Her dad will accompany her to Atlantic City pageant.

Ev. Selbel, Minnesota Amus. Co. ad-publicity head, on tour of South Dakota situations to contact newspaper publishers and editors, on circuit's "Greatest Movie Season" drive.

Local Paramount branch broke all previous records in playdates for Paramount Week.

## ST. LOUIS

Avenue Theatre, East St. Louis, padlocked by U. S. Internal Revenue Dept. last May 24 for failure to pay \$23,799 delinquent taxes, has been sold to Sanford Rutenberg, Chicago investor. House may be relinquished.

Martin T. Atkins, who sold the Idaho, Summer, Ill., to Ralph Clark several years ago, will take over operation of house now that Clark has been called into service.

William Weiss, for 14 years salesman here for Republic, joined Screen Guild Productions. Will travel same territory.

George Kerasotes, general manager of Kerasotes Theatres, Spring-

field, Ill., back after visit to Mayo clinic.

Picketing halted at St. Charles, Mo., ozoner after satisfactory pact was made with the newly organized projectionists' union there.

Four St. Louis county ozoners joined in playing first-run pix day-and-day-date, a policy inaugurated late last season for outstanding films. Current pic is "Warpath." The ozoners are the Airway and Manchester, controlled by Phil Smith, of Boston, the Ronnie, owned by Fred Wehrenberg estate and North drive-in, owned by Clarence Kaimann and Wehrenberg estate.

## DALLAS

Horace Falls purchased an interest in the Leon Theatres with Todd Leon. Falls is film buyer for the Phil Isley Theatres and will continue in that post.

Woodlawn and Laurel Theatres, operated at San Antonio by the Interstate Theatre Circuit since 1945, bought by Tom Sumners, owner of Josephine Theatre also in that city.

Mr. and Mrs. J. P. Price transferred to Dallas, where they will manage the Grove Theatre. They formerly managed the Round-Up drive-in at Angleton.

O. Z. Horton named manager of the Creighton and Liberty at Conroe for the East Texas Theatres Co. Albert Bagley, formerly manager of the Liberty, goes to a new post on circuit.

Bob Johnson transferred from the Parkway to manager of the Ridgela Theatre in Ft. Worth, changing posts with Clyde Allen, who goes from the Ridgela to the Parkway.

## BOSTON

Max Melincoff, for last 20 years district manager of Warner Bros. Theatres in Massachusetts, resigned to embark in business for himself.

Harold (Hal) O'Day appointed manager of the Needham Theatre, Needham, which was recently leased by Stanley Sumner and Associates. Formerly associated with Interstate Circuit, O'Day recently concluded a stint of active duty in the Navy.

Variety Club's Jimmy Fund Drive, which got underway last week, received a fine contribution of \$1,000 from Hub's Mayor John B. Hynes. Massachusetts Chiefs of Police Assn. collected \$341 at their August meeting which was turned over to the fund.

Dick Weaver, producer's rep of "The River" in town working with UA's Joe Mansfield prior to New England preem at the Beacon Hill, Sept. 26.

## PHILADELPHIA

Francis X. Bushman, aiding bally on "David and Bathsheba" which opened at the Fox last week, delivered several talks before women's groups and civic organizations.

Cameron Shipp, who helped Lionel Barrymore on "We Barrymores," is due here this month to get background material for Redbook story on Mario Lanza.

Mickey Shaughnessy, local lity comic, tested okay for Columbia and leaves for Hollywood shortly to start work in "The Marrying Kind."

Warners will place the 2,900-seat Stanley on a reserved-seat basis for the Turpin-Robinson fight telecast, Sept. 12. House will be seat-plotted for the first time in its history. House is asking \$2 per or \$2.60 with Federal and local taxes included.

## BUFFALO

Leonard Jozwiak returns as manager of Shea's Teck after long illness. Donald Measer, ex-acting manager, has resigned and takes over management of Dipson's Bailey.

The Kenmore suburban house which has been operated by United

Paramount Theatres for the past year, taken over Sept. 1 by William Brett and William Rosenow. Brett was former house manager of Shea's Buffalo and Rosenow salesman for Paramount. They are presently operating Skyway, Lake Shore, and the Niagara drive-in theatres. Richard Carroll, former Kenmore manager, will be in charge.

## LOS ANGELES

Republic is reissuing "In Old Sacramento" under a new title, "Flame of Sacramento." Film was produced in 1946.

Ben Pesky, Stanley Lefcourt, Mel Evidon, Isador Berman, Saul Mohler and Guy Gunderson named as temporary executive committee by the newly organized Film Row Club.

## UA-Heller

Continued from page 5

ask. Heller is understood to have advanced slightly over \$150,000 for "Night" against a production cost of more than \$350,000. Syndicate assembled by Waxman put up the second money.

Although first in line at the pay-off counter, Heller not only got normal interest on its money, but also a bonus and a piece of the film. Bonus, believed to be around \$15,000, is added to the size of the original loan. In other words, while the producer actually only receives \$150,000, loan would be considered as having been \$165,000.

In addition, Heller gets a share of the profits, said to amount to 10% or 12% and a little more on some recent pictures. Banks are not permitted under the law to accept bonuses or profit participations, merely a maximum of 6% interest. Bank loans, however, have been hard to come by recently.

Waxman is a former Broadway legit producer. "Night" is his initial film effort. He is understood to have plans for further UA productions, probably also to be financed by Heller.

## 'Groom' Lively \$16,000, Cleve; 'Show' Brisk 17c

Cleveland, Sept. 4. Thanks to cooler weather, which damaged outdoor events over holiday weekend, all first-run houses are catching strong trade. Major draws are "Meet Me After Show," "Here Comes Groom," and "Take Care of Little Girl," all smash. Extra good takes are being registered by goldovers of "Jim Thorpe" at Allen and "Flying Leathernecks" at Palace.

**Estimates for This Week**  
Allen (Warner) (3,000; 55-80)—"Jim Thorpe" (WB) (2d wk). Fine \$13,000 following \$17,500 last week.  
Hipp (Scheffelt-Burger) (3,700; 55-80)—"Meet After Show" (20th). Swinging high at \$17,000 and hold-over in line. Last week, "Iron Man" (U), \$16,500.

**Lower Mal (Community)** (585; 55-80)—"Four in a Jeep" (Indie). Oke \$4,000. Last week, "Odette" (Indie), \$2,600.

**Ohio (Loew's)** (1,244; 55-80)—"Let's Go Navy" (Mono) and "Cavalry Patrol" (Mono). Satisfactory \$7,000. Last week, "Return Frank James" (Indie) and "Return Jesse James" (Indie) (reissues), \$4,000.

**Palace (RKO)** (3,300; 55-80)—"Flying Leathernecks" (RKO) (2d wk). Stout \$10,500 after grabbing \$17,500 opening round.

**State (Loew's)** (3,450; 55-80)—"Here Comes Groom" (Par). Big \$16,000 or over. Last week, "That's My Boy" (Par) (2d wk), \$17,500.

**Sullivan (Loew's)** (2,700; 55-80)—"That's My Boy" (Par) (3d wk) (m.o.). Sock \$10,000. Last week, "Warpath" (M-G), okay \$6,500.

## LOS ANGELES

(Continued from page 10)  
—"Place in Sun" (Par) (3d wk). Swell \$8,000. Last week, boff \$10,300.

**Beverly Canon (ABC)** (520-11)—"Kon-Tiki" (RKO) (19th wk). Strong \$1,700. Last week, \$1,900.

**Laurel (Rosenberg)** (846; \$120-240)—"Tales Hoffmann" (Indie) (14th wk). Started current frame Monday (3) after \$6,100 last week.

**Orpheum, El Rey, Hawaii (Metropolitan-G&S-FWC)** (2,313; 661; 1,006; 60-90)—"His Kind of Woman" (RKO). Terrific \$42,000 or near. Special 3-house unit leased by Hughes for showing.

**Chinese, Globe (FWC)** (2,048; 799; 80-153)—"David and Bathsheba" (20th). Heading for smash \$54,000, with tilted scale helping. Last week, these two houses not playing first-run.

# Picture Grosses

## MINNEAPOLIS

(Continued from page 8)  
\$4,000 after fine \$5,800 initial stanza.  
Lyrie (Par) (1,000; 50-76)—"Meet After Show" (20th) (m.o.). Good \$5,000. Last week, "Law and Lady" (M-G), \$3,500.

**Radio City (Par)** (4,000; 50-76)—"That's My Boy" (Par). Martin & Lewis apparently not on their fans' blacklist, despite inability to keep recently scheduled "In person" date at this house. Keeping boxoffice plenty busy. Sock \$17,000. Last week, "Meet After Show" (20th), okay \$10,000.

**RKO-Orpheum (RKO)** (2,800; 40-76)—"Flying Leathernecks" (RKO). John Wayne and Robert Ryan effective marquee names and picture has pulling power. Tieup with Legion and Marine recruiting office also a help. Big \$13,000. Last week, "His Kind of Woman" (RKO), \$11,500.

**RKO-Pan (RKO)** (1,600; 40-76)—"His Kind of Woman" (RKO) (m.o.). Neat \$6,000. Last week, "Moonlight Bay" (WB) (2d wk), \$6,000.

**State (Par)** (2,300; 50-76)—"Tall Target" (M-G). Somewhat neglected because of distracting counter attractions. Poor \$4,000. Last week, "Capt. Horatio Hornblower" (WB) (2d wk), good \$6,000.

**World (Mann)** (400; 50-90)—"Moonlight Bay" (WB) (m.o.). Satisfactory \$2,500. Last week, "Bond Street" (Mono), \$2,300.

## TALK' SMART \$17,000, SEATTLE; 'GROOM' 18c

Seattle, Sept. 4. Socko bills all around here this stanza with new product a hypo to boxoffices. "People Will Talk," "Here Comes Groom," "People Against O'Hara" and "Take Care of Little Girl" shapes as best bets, all strong to sock.

**Estimates for This Week**  
Coliseum (Evergreen) (1,877; 65-90)—"Take Care Little Girl" (20th) and "Let's Go Navy" (Mono). Solid \$15,000. Last week, "After Show" (20th) and "Road Block" (RKO) (2d wk), \$9,300.

**Fifth Avenue (Evergreen)** (2,349; 65-90)—"People Will Talk" (20th) and "Hard, Fast, Beautiful" (RKO). Great \$17,000 or near. Last week, "Alice" (RKO-Disney) (3d wk), \$8,300.

**Liberty (Hamrick)** (1,650; 65-90)—"People Against O'Hara" (M-G) and "On Parade" (Lip). Fancy \$13,000. Last week, "Young, Rich, Pretty" (M-G) and "Kind Lady" (M-G) (3d wk-4 days), \$3,300.

**Music Box (Hamrick)** (850; 65-90)—"4 in a Jeep" (UA) (2d wk). Oke \$4,500. Last week, \$5,200.

**Music Hall (Hamrick)** (2,200; 65-90)—"Hornblower" (WB) and "Benny the Dip" (UA) (2d wk). Holding at \$14,000 after great \$17,800 last week.

**Orpheum (Hamrick)** (2,600; 65-90)—"Cattle Drive" (U) and "This Is Korea" (Rep). Fine \$12,000. Last week, "Cyrano" (UA) and "First Legion" (UA) (2d wk), \$7,800.

**Palomar (Sterling)** (1,350; 40-70)—"Katie Did It" (U) and "Frogmen" (20th) (2d runs). Good \$5,000. Last week, "Francis To Races" (U) and "Fort Worth" (WB) (2d wk), \$4,400.

**Paramount (Evergreen)** (3,039; 65-90)—"Here Comes Groom" (Par) and "Guy Who Came Back" (20th). Sock \$18,000. Last week, "That's My Boy" (Par) and "Man With My Face" (UA) (3d wk), \$8,800.

## PORTLAND, ORE.

(Continued from page 8)  
(WB) and "This Is Korea" (Rep). Solid \$11,000 or over. Last week, "Cyrano" (UA) and "Kind Lady" (M-G), \$12,300.

**Mayfair (Parker)** (1,500; 65-90)—"Cyrano" (UA) and "Casa Manana" (Mono) (m.o.). Fine \$6,500. Last week, "Prowler" (UA) and "Hoodlum" (UA), \$6,000.

**Orient (Evergreen)** (2,000; 65-90)—"Belvedere Rings Bell" (20th) and "Brave Bulls" (Col), day-date with Paramount. Big \$6,000. Last week, "That's My Boy" (Par) and "The 13th Letter" (20th), \$7,000.

**Orpheum (Evergreen)** (1,750; 65-90)—"That's My Boy" (Par) and "The 13th Letter" (20th) (2d wk). Big \$9,500. Last week, \$13,500.

**Paramount (Evergreen)** (3,400; 65-90)—"Belvedere Rings Bell" (20th) and "Brave Bulls" (Col), also Oriental. Tall \$10,000. Last week, "Alice in Wonderland" (RKO-Disney) (2d wk), \$8,500.

**United Artists (Parker)** (890; 65-90)—"Thunder on Hill" (U). Good \$7,500. Last week, "Strictly Dishonorable" (M-G), \$5,200.

## 'Leathernecks' Rousing

14c, Balto; 'Groom' Fat

15c, 'People' Fine 11c

Baltimore, Sept. 4.

Rain over the weekend cut down the holiday exodus and helped downtown houses here into steady activity. The Hippodrome opened sans flesh with "Flying Leathernecks" and response is bullish. Good activity also is reported for "Here Comes Groom," at Keith's and "People Will Talk," at the Town.

**Estimates for This Week**  
Century (Loew's-UA) (3,000; 20-70)—"Rich, Young, Pretty" (M-G). Fancy \$10,000. Last week, "Ran All Way" (UA), \$7,200.

**Hippodrome (Rappaport)** (2,240; 20-70)—"Flying Leathernecks" (RKO) (2d wk). Starts second round tomorrow (Wed) after solid \$14,000 opener for John Wayne star.

**Keith's (Schanberger)** (2,460; 20-70)—"Here Comes Groom" (Par) (2d wk). Second round started today (Tues.). First week was hefty \$15,000.

**Mayfair (Hicks)** (980; 20-70)—"Warpath" (Par) (2d wk). Fine \$5,500 following \$7,100 opening round.

**New Mechanic** (1,800; 20-70)—"Meet Me After Show" (20th) (2d wk). Sliding off to mild \$6,500 after nice \$10,800 preem.

**Stanley (WB)** (3,280; 25-75)—"Jim Thorpe" (WB). Nicely received but only good \$12,000 looms. Last week, "Feking Express" (Par), \$5,700.

**Town (Rappaport)** (1,500; 35-70)—"People Will Talk" (20th). Strongly sold and building well to sturdy \$11,000. Last week, "Never Trust Gambler" (Col), \$4,300.

## 'Leathernecks' Lusty 8c,

Omaha; 'Groom' \$12,000

Omaha, Sept. 4. "Here Comes Groom" looks like biggest gross for week but some doubt if it will touch the smash gross of "That's My Boy" in its first week. Should be big, however. "On Moonlight Bay" at Paramount looks stout. One of the standout items will be "Flying Leathernecks" at Brandels where so strong it likely will get a second week.

**Estimates for This Week**  
Brandels (RKO) (1,500; 16-70)—"Flying Leathernecks" (RKO). Lofly \$8,000, and holds. Last week, "Sirocco" (Col), \$6,500.

**Orpheum (Tristates)** (3,000; 16-70)—"Here Comes Groom" (Par). Big \$12,000. Last week, "That's My Boy" (Par) (2d wk) and "California Passage" (Rep), \$11,800.

**Paramount (Tristates)** (2,800; 16-70)—"On Moonlight Bay" (WB). Very good \$10,000. Last week, "Capt. Horatio Hornblower" (WB), \$12,000.

**Omaha (Tristates)** (2,100; 16-70)—"Hornblower" (WB) (m.o.) and "Call of Klondike" (Mono). Solid \$8,000. Last week, "Little Giant" (Indie) and "Time of Lives" (Indie) (reissues), \$6,000.

**State (Goldberg)** (865; 25-75)—"Warpath" (Par). Opened Sunday (2). Last week, "Tars and Spars" (Col) and "Sister Eileen" (Col) (reissues), okay \$5,000.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over 1/2 Century

Refreshment Service for DRIVE-IN THEATRES

SPORTSERVICE CORP. SPORTSERVICE BLDG. 4-1176

## New York Theatres

RADIO CITY MUSIC HALL Rockefeller Center

"SHOW BOAT"

starring KATHRYN GRAYSON-AVA GARDNER HOWARD KEEL

Color by TECHNICOLOR An R-C-M Picture

plus Spectacular Stage Presentation

ROBERT MITCHELL JANE RUSSELL

"HIS KIND OF WOMAN"

JOHN HURRAY TON ARDEN

RAY MALE HERE IN A GLORY LAWRENCE

PARAMOUNT

## SHERIFF'S SALE

BY VIRTUE OF AN EXECUTION issued out of the Supreme Court, New York County, in favor of H. E. R. LABORATORIES, INC., against PRODUCERS LABORATORIES, INC., and other thereof dated August 17, 1951, to me directed, I will sell at PUBLIC AUCTION, for CASH ONLY, HAVARD STRAUSS & CO., auctioneer, THURS., SEPT. 6, 10:30 A.M. at 457 W. 46 St., NYC, all the right, title and interest as provided by law PRODUCERS LABORATORIES, INC. had on the 16th day of May, 1951, and/or at any time thereafter in and to the following property:

## MOTION PICT. FILMS

Entire library of approx. 70 films, desirable TELEVISION, etc., many with track; incl. features: K3-CAPE COLLETTE, SECRETARIA, CHLOE, BRIDES OF ZULU, ZAMBONGA, HIRER WIFE, DEER WARE, ALSO SUE CRUISE, "M", FLEET HO, PLAYTHINGS OF DESIRE, APACHE LOVE, FORTUNE, POOL, THE COMEBACK, NAVY DAY BLUES, SMALL TOWN IDOL, BALL, many others.

THIS AD WILL NOT APPEAR AGAIN

JOHN J. McCLOSKEY, CITY SHERIFF

M. WILLIAM KEHL, Under Sheriff LOUIS DICKSTEIN, Deputy Sheriff

# NBC-TV'S 'GET HEP' FORMULA

## Auto Companies in Low TV Gear

Decision of Ford to shave costs on its James Melton NBC-TV display, highlights a turn of events in contrasting this season's video sponsorship by auto companies with the situation prevailing last season.

Exactly one year ago the automobiles were staking one of the major claims in TV, battling it out with the cigaret companies for top sponsorship coin. More than a dozen top-priced shows were all set to tee off for the '50-'51 season, and industry impression was that TV would accomplish what radio had failed to do—commit the auto companies to long-range planning and programming instead of its previous "in and out" radio status.

Today virtually all the automobiles have disappeared from the sponsorship picture, with Ford and Lincoln-Mercury ("Toast of the Town") as the lone network entries. Packard is still co-sponsoring the Don Ameche show on ABC, but has already turned in its cancellation notice.

Production curbs and bottlenecks are blamed for the TV retreat.

## 3-Way Rhubarb on 'Tandem' Setup; NBC, Sponsors Differ on Programs

A three-way rhubarb developed last week among the participating sponsors on the NBC "Operation Tandem" over the properties chosen for the five-nights-a-week program parlay for the '51-'52 season. With the Whitehall-Chesterfield-RCA coin investiture adding up to a hefty chunk of billings, NBC was anxious to make peace all around and as of this week it looked as though a common meeting ground had been reached.

The five shows chosen by NBC included a half-hour of the Sunday "Big Show," the Boston Pops Orchestra, "Mr. Keen," which Whitehall has succeeded in maneuvering over from CBS in order to incorporate it into "Tandem," Ed Gardner's "Duffy's Tavern" and "Screen Directors Playhouse." Apparently all three sponsors were initially agreed only on the wisdom of continuing on "Big Show" and "Mr. Keen." None of them favored the Boston Pops and it's getting the heave, with NBC promising delivery of a Dean Martin-Jerry Lewis radio show as a substitute.

It's reported Chesterfield was opposed to "Duffy's Tavern" and there was a dispute over "Screen Directors Playhouse," despite the latter parlaying itself into one of the more successful network properties. However, it's understood both "Duffy" and "Screen Directors" remain on the schedule.

## Martin & Lewis In New Crack at AM

Dean Martin and Jerry Lewis, who scored a blank in radio two years ago when NBC gave them a Sunday at 7 spread in a bid to counter the Jack Benny competition on CBS, and were subsequently yanked from the network, now want another crack at AM. MCA is currently packaging a new half-hour radio show for the team and NBC looks with favor at the whole idea. Web may slot them in a Monday night segment as replacement for the Boston Pops Orchestra, as one of the participating shows in "Operation Tandem."

Currently the hottest attraction in show business, and also in view of their TV smash, both Martin and Lewis feel they're learned a lot since their earlier NBC radio fiasco, and that they've now got the answers to a click comedy stanza. In view of their pix, TV, nitery, etc., commitments, the radio show would probably be taped in advance.

## Crosley Ups Kingsbury

Cincinnati, Sept. 4. Gilbert W. Kingsbury stepped up this week in the Crosley Broadcasting Corp. to become administrative assistant to Robert E. Dunville, president.

Starting several years ago in the WLW newscast as a scripter, he moved on to Washington as the station's correspondent for piping of weekday newscasts and returned recently as publicity and promotion director.

## EARLY-MORNING, ZINGY SKED SET

Sylvester L. (Pat) Weaver, NBC's television veepee, is putting the finishing touches to a unique programming idea, which will start the network's television day at 7 a. m. On the agenda for a Nov. 1 kickoff is a two-hour "wake up" cross-the-board show designed for all-family viewing which, under a new sales pattern evolved by the network's TV chieftains, will permit for a gross billings potential in excess of \$2,500,000 a year.

Obviously, NBC has an awareness that the success of such early programming will depend on how many people can be made TV-conscious upon awakening in the morning. Similarly, the web recalls DuMont's ill-fated excursion into such early morning programming a couple years back. But Weaver is equally convinced that, with a proper application of showmanship based on a "service to the waker-upper" formula, the 7 to 9 a. m. display can eventually create an "oh-how-I-love-to-get-up-in-the-morning" school of TV adherents.

As such, Weaver is keynoting the show with a "get hep" pattern which will incorporate, in continuing sequences, the date, weather, time, headlines, what new books are appearing today, the magazines that will hit the newsstands, lead editorials in the major dailies, new records scheduled for release that day, back to the date, weather, time, headlines, etc. In essence it will provide the answer to the query: "What should the viewer know since he went to bed last night in order that he may keep alert?"

### 'Clock Radio' Angle

In some respects it will be an extension of the so-called "Clock Radio," which has had a wide play in foreign countries but which is practically unfamiliar in U. S. broadcasting. Many of the show's features—providing practically everything but the syndicated material in the dailies—were originally set for incorporation in a program on Weaver's agenda called "Today," but this will be integrated into the two-hour format. Throughout the show there will be a continuing "news ribbon" across the bottom of screen for a running flow of headlines.

In addition to the "get hep" segments, Weaver plans other programming facets, including an orchestra and vocalists, a comedy team hewing to the "Bob and Ray" or Rayburn and Finch type of early-morning banter and blythe. Mort Werner has been set as producer of the series, with Charles Speer and William L. Stuart tackling the writing assignment.

The network is currently working on a formula which will permit for local weather inserts, the one-hour time differential between New York and Chi, etc.

The sales pattern for the two-hour stretch will also represent some innovations. The 10 hours per week (Monday through Friday) will be sold in 15 minute segments, along with station breaks on a local level, and a new type of "visual plug" participation, whereby clients' products (clocks, syrup, coffee, other breakfast commodities, etc.) will be integrated into the program proper—on a fee basis.

## 'Big Show's' Big Names

London, Sept. 4.

Further names have been added to the list of toppers to appear in the first "Big Show" radio program to be relayed from the Palladium Sept. 16. They include George Sanders, Joan Fontaine, Beatrice Lillie, Flanagan and Allen, and Wilfred Pickles.

To cope with the big demand for seats lots will be drawn, with fennec Talullah Bankhead picking the first 10 cards.

## Ken Murray, CBS in Hassle With Time Running Out on TV Preem

Ken Murray arrived in New

York this week to continue his feud with CBS and to do his first teleshow slated for Saturday (8). Murray stance is the result of a long-standing tiff with the network on the matter of costs, increased budget and degree of cooperation to be given him by the network.

Situation reached its peak several days ago when Murray hired a Coast showgirl and a singer for his Budweiser display and sent in a requisition to the Coast CBS office for transportation. Network, upon instructions from New York, turned it down. After Murray allegedly blew his top, the eastern office relented and sent a telegram to the effect that they would bear the costs if he insisted. Tone of the wire is said to have riled him.

Subsequently, Murray took the position that he wouldn't move east unless there was some settlement upon other points on which there had been bickering. Included in Murray's charges were what he termed excessive house costs. Murray was particularly peeved about the "Hollywood and Vine" set which he uses weekly to open the show. When comic first went on the air, he had that particular set made up for \$2,700, which was refunded to him by the web. However, CBS has been charging him \$800 for the weekly use of that set. Net stated that this amount was necessary because of hauling, cleaning and storing the elaborate prop.

Murray also demanded an increase in budget. He feels that he'll be up against some tough opposition from NBC with its Saturday night lineup, which includes Ezio Pinza, Jimmy Durante, Ed Wynn, and others of similar potency. He stated that a considerable upping of the bankroll was urgent if he was to retain his rating and effectiveness. Murray feels that ad budget for the show should be expanded and that he be given enough coin to go after some top-flight guests and carry out some ideas that he has to hypo the program's effectiveness.

It's reported that CBS initially told Murray that inasmuch as the contract with Anheuser-Busch was set through the D'Arcy Agency there could be no renegotiation.

Since Murray's blowup and announcement that he wouldn't come east unless these questions have been ironed out, CBS, having agreed to negotiate the disputed points when Murray came to New York. However, Murray was adamant in his refusal to budge until the problems were settled to his satisfaction. However, he relented and came in.

## New TV Idea May Bring Allen Back

NBC and William Morris TV execs have been huddling on a new program formula which may bring Fred Allen back to video this season with his own stanza. Allen himself likes the idea, and if current talks jell, he will be slotted three times a week in the 7:30-7:45 p. m. Monday, Wednesday and Friday segments as the alternate show to Dinah Shore, who goes into the Tuesday and Thursday period for Van Camp.

Show would be an offshoot of "Mr. Omm" character projected by Allen on two test programs a couple years ago, and would be in the nature of a "TV Treasury of Humor," with Allen doing the narration in introducing sketches and appearing in some of them. Format would be sufficiently flexible for Allen to invite practically anybody and everybody with talent on the show.

### Worries in the Morning

The questions of whether NBC must, under FCC regulation, conduct its color TV demonstrations before the start of its regular commercial programming schedule, may be a factor in determining whether the network will be able to proceed with its ambitious 7 to 9 a. m. "waker-upper" video show, scheduled to preem Nov. 1. NBC legalities are currently seeking a more clearcut definition of the rules governing its closed-circuit tint displays.

In the past, NBC has been demonstrating color at 10 a. m., prior to any commercial network commitments. By reverting back to "station time" at 9 a. m., after the two-hour morning network display signs off, NBC is hopeful that the FCC will allow the color demonstrations to go on after a commercial program entry.

## Cantor to NBC: It's 'Give' or Ziv On Radio Stanza

NBC and Eddie Cantor have been having some words over the comedian's insistence on doing a weekly radio show as well as his rotating TV series on "Colgate Comedy Hour." In fact, it's reached a point where Cantor may succumb to the persistent blandishments of the Fred Ziv outfit, that he do a transcription series for sale in individual markets.

However, the Ziv alliance poses a problem. Cantor is under contract to NBC for both radio and television, and it would mean breaching the AM commitment should he agree to the Ziv wooing. NBC doesn't want him to do the transcribed series, but on the other hand doesn't want to slot a Cantor radio program unless a sponsor has been lined up. And thus far there isn't a client in sight.

## Still a Doodles Weaver In NBC's Video Future Despite Lapse of Option

NBC has allowed its option on Doodles Weaver to lapse, following last week's windup of the comic's Saturday night summer TV series under sponsorship of the Citrus Growers of Florida. Return of the "Saturday Night Revue" forces Weaver out of the 10 to 10:30 period.

Although Weaver won't be contractually bound to the network, NBC plans to use him, however, throughout next season as one of its "auxiliary" comics, possibly on the upcoming early morning (7 to 9 a. m.) "wake up" TV series or the proposed after-midnight network show.

## FAITH GETS LONGHAIR DEEJAY SPOT ON WNEW

Percy Faith, composer, musical director and artists and repertory staffer of Columbia Records, starts a symphonic pops disk jockey stanza on WNEW, N. Y. He'll go into the 3 p. m. Sunday spot currently held by Duke Ellington, in the summer hiatus of the Benny Goodman longhair platter series.

When he returns in the fall, Goodman will move into the 4-5 p. m. period, to catch the audience from the N. Y. Philharmonic broadcasts on CBS network. At that time, Faith will shift to a Sunday evening slot.



# NBC Stalemated on 'Theatre Showcase' Project With Comics By Agency Stance

Differences of opinion exist between Abe Lastfogel, of the William Morris Agency, as the agenting rep for Jimmy Durante, and NBC execs, on the wisdom of transferring the network's top TV comedy shows on to 35m film for regular theatre exhibition. They have stalemated the web in its plans to "theatre showcase" the major video attractions.

Blueprint for the project, spearheaded by NBC-TV chieftain Sylvester (Pat) Weaver, calls for initially doing a Durante feature-length film based on the highlights of the Schnoz's TV shows during the '50-51 season. Lastfogel has expressed doubts as to the box-office potential of such a film, maintaining that regular theatre patrons wouldn't go for it, and that the average exhibitor would run a mile from anything smacking of TV.

Weaver, on the other hand, is confident that an hour of Durante TV highlights could add up to top pix entertainment. He plans huddling with the Schnoz when the latter arrives in New York, in hopes of convincing him to go through with it.

Lacking Durante's go-ahead, Weaver plans to tee off the project with a composite film featuring the highlights of TV shows by Eddie Cantor, and several other comics on the NBC roster.

## Cantor 'Briefs' NBC Press Dept.

Something new in talent-network relations cropped up last week at NBC. Eddie Cantor made a surprise appearance in the press department and assembled the whole staff together in the network's TV conference room for an informal meeting.

In essence, Cantor told the staffers that, with Colgate plunking down unprecedented coin for its lavish Sunday night "Comedy Hour" TV spread, it put a burden on the press department to pitch in and justify the client's faith in the network and the medium. Cantor told them that the obligation extended beyond carrying the ball for the individual talent on the show, to helping Colgate duplicate its 8 to 9 Sunday supremacy in beating out the CBS "Toast of the Town" competition.

Press department veterans say they can't recall any such previous "let's-chip-in-and-work-together" powwow inspired by a major web personality.

## MUTUAL'S 7% HIKE IN BILLINGS FOR '51

Trend to larger AM hookups is reported by Mutual prexy Frank White, who said last week that the average MBS bankroller now has his message on 356 stations, contrasted with a figure of 284 last fall. Reason, he indicated, is the greater emphasis on getting into small towns.

Web reports a gain in gross billings for the first seven months of 1951 of 7% over the same period of 1950. Total MBS gross for January-July this year have been \$10,200,000.

Fall biz is looking up, according to sales v.p. Adolf N. Hult, with the pacting of Sterling Drug for five 25-minutes weekly with "Ladies Fair," to strengthen "Ladies Fair," program v.p. William H. Fineshriber, Jr., is skedding "Take a Number" ahead of it, in the 10:30-11 a.m. spot, starting Oct. 1. "Number" is now heard once weekly, on Saturday evenings at 8:30 p.m. In its new strip format, show has some commercial nibbles and may be made a co-op if a national backer isn't hooked.

## Dinah Shore East For Irving Berlin TV Salute

Dinah Shore arrives in N. Y. from the Coast over the weekend for her first video guest shot of the season, on Red Cross Shoes' "Irving Berlin's Salute to America" next Wednesday night (12) via NBC-TV. Miss Shore, who will join Tony Martin and Margaret Truman as top vocalists on the show, is receiving the top guest shot fee of \$5,700. Singer is taping her thrice-weekly CBS radio show in advance.

Consummation of her deal to do a 15-minute show Tuesdays and Thursdays on NBC-TV for Stokely-Camp, starting in November, will necessitate a change in her radio series, which Procter & Gamble is ready to approve. Where she now appears Tuesdays, Wednesdays and Thursdays with Jack Smith, she'll switch to Mondays, Wednesdays and Fridays, leaving the Tuesday and Thursday spots to Ginny Simms.

## AM, TV Markets Differ; Nielsen Warns Vs. Sluff

Chicago, Sept. 4. Advertisers are cautioned to take a long, hard look at the overall broadcast coverage picture, before they completely kiss off radio in favor of television. The warning was voiced last week by Arthur C. Nielsen, prexy of the audience research firm of the same name.

Researcher argues there's data to support the thesis that the two electronic media are often "more complementary than competitive." Because of video's geographical limitations, with set ownership concentrated in the upper income and urban groups, there's still a highly significant area reachable only via AM.

It's pointed out there's much less audience duplication between radio and teevee than is generally recognized by the bankrollers currently infatuated with TV. Nielsen states that the two advertising vehicles "reach largely different markets." He pegs the total num-

(Continued on page 50)



**GEORGIE PRICE**  
One of America's Great Entertainers

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## TV Union Snarl On Teleprompter

National Labor Relations Board ruled last week that the CIO National Assn. of Broadcast Engineers & Technicians had engaged in an illegal jurisdictional strike last February, directed against Theatrical Protective Union No. 1 of the International Alliance of Theatrical Stage Employees (AFL).

Strike stemmed from use of "Teleprompter" equipment at NBC-TV in N. Y. Web had assigned the equipment, which consists of an electrically rotated scroll containing the script (as a memory aid to actors), to the IATSE men. NABET contended before NLRB that the walkout had been called because it made conditions more hazardous to members of the engineering crew. It also wanted the "Teleprompter" assigned to NABET employees.

NLRB found that "Teleprompter" was more satisfactory than the manually operated cue cards: It also decided that the stoppage was designed to "compel Teleprompter to assign work to NABET members rather than to their own employees who were members of another union."

Labor board gave NABET 10 days to notify NLRB of its compliance.

It's been disclosed that Teleprompter Service Corp. and Teleprompter Equipment Corp. is being geared to operate at a \$750,000 to \$1,000,000 a year clip.

National Labor Relations Board (Continued on page 50)

## Television Premieres

(Sept. 5-15)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major television networks during the next 10 days (Sept. 5-15):

### SEPT. 6

**Bigelow Theatre.** Vidfilm dramas. DuMont, 10-10:30 p. m. Bigelow-Sanford Carpets, via Young & Rubicam.

### SEPT. 7

**Mama.** Situation comedy. CBS, 8-8:30 p. m. General Foods, through Benton & Bowles.  
**We, the People.** Drama-variety. NBC, 8:30-9 p. m. Gulf Oil, via Y&R.

**Aldrich Family.** Situation comedy. NBC, 9:30-10 p. m. Campbell Soups, via Ward Wheelock.  
**Cavalcade of Sports.** Madison Sq. Garden Fights. NBC, 10-10:45 p. m. Gillette, through Maxon.

### SEPT. 8

**Hollywood Junior Circus.** Circus for moppets. ABC, 10:30-11 a. m. Hollywood Candy, via Ruthrauff & Ryan.  
**All-Star Revue.** Comedy-variety. NBC, 8-9 p. m. Participating.  
**Ken Murray Show.** Variety. CBS, 8-9 p. m. Anheuser-Busch, through D'Arcy.

**Your Show of Shows.** Variety-revue. NBC, 9-10:30 p. m. Participating.

**Hit Parade.** Music. NBC, 10:30-11 p. m. American Tobacco, through BBD&O.

### SEPT. 9

**Big Question.** Panel discussion. CBS, 6-6:30 p. m. Sustaining.  
**This Is Show Business.** Variety. CBS, 7:30-8 p. m. American Tobacco, via BBD&O.

**Fred Waring Show.** Music. CBS, 9-10 p. m. General Electric, via BBD&O.

### SEPT. 10

**Langford-Ameche Show.** Variety. ABC, 12 noon-1 p. m., Monday-thru-Friday. Participating.

**Kate Smith Show.** Variety. NBC, 4-5 p. m., Monday-thru-Friday. Participating.

**Author, Author!** Drama—panel ABC, 8-8:30 p. m. Sustaining.

### SEPT. 11

**Bill Goodwin Show.** Variety. NBC, 3:30-4 p. m., Tuesdays and Thursdays. General Electric, via Y&R.

**Charlie Wild, Private Detective.** Whodunit. ABC, 8-8:30 p. m. Mogen-David Wine, via Weiss & Geller.

# NCAA Sets Formula for Televising \$1,000,000 Westinghouse Grid Package

## Snader Sets Markets For Foreign Pix on TV

Some 13 British films recently acquired by Snader Productions from Alexander Korda and Ilya Lopert for theatrical and television distribution will be on TV within seven months, it was disclosed in New York last week by Snader Sales Productions head Reuben Kaufman.

Besides the Korda pictures, Kaufman added, the Snader organization has several other deals pending for additional foreign and U.S. product. After their theatrical runs the pix will be released in 51 TV sales markets where Snader claims to have exclusive contractual arrangements with one station in each area.

In order to build the films' prestige, Kaufman declared, the stations will plug the pix in the course of their theatrical dates, either gratis or at a nominal charge. Announcements will make no mention that the features will eventually be programmed on TV.

## U. of P. Goes Film On Grid Pickups In NCAA Brush

Despite the fact that the U. of Pennsylvania supposedly capitulated to the National Collegiate Athletic Assn.'s experimental plan for televised football this season, no Penn game is included in the NCAA schedule. College has sold film rights to its entire season schedule to an unidentified bankroller.

Number of colleges which originally had backed the NCAA plan for a moratorium on TV this year reportedly balked, along with Penn, when they discovered that Westinghouse, which is bankrolling all live games to be carried, would not pay them what they thought the games were worth. All these, however, were brought into line when it was pointed out to them that most games to be televised under the NCAA setup will be aired on a regional basis, at the most, and so did not merit the outlay of coin that the schools had expected.

Penn, however, which led the crusade to stymie the NCAA plan originally, reportedly would not go for the price and so decided to do without any live TV this year, preferring to make the film deal.

NCAA, for its part, is not expected to look with too much disfavor on Penn's action. Sale of film rights may be brought into the experiment, since it will give the association a chance to determine whether potential fans might stay away from a college game, even though the game were not being televised live, if they know they can see films of the game on their video sets the following day.

WCAU Gets Penn AM Rights Philadelphia, Sept. 4. Counteracting the television (Continued on page 48)

## COX SATIRIZATION OF DISK JOCKEY STANZAS

A diskless disk jockey stanza, starring deadpan comic Wally Cox, will be launched by WNEW, N. Y., Sept. 30 at 10:30 p. m. The 25-minute weekly show will feature introing, instead of the usual records, a collection of non-disk music-makers, such as music-boxes, cuckoo clocks, windup toys, mechanical callopes, piano rolls, harmonica rolls, toy hand organs and similar gadgets.

Station, credited with starting the platter-spinning format back in the mid-'30s with its Martin Bloc, recently has skedded some "switch jocks" (such as Benny Goodman and Duke Ellington doing classical music platter shows). Idea of program director Dick Pack is to kid the station itself, disk-jockeydom and all the takeoffs with "a switch to end all switches."

At least three college football games will be played to their biggest audiences in history this season, when they're beamed via television from coast to coast under the National Collegiate Athletic Assn.'s experimental plan for televised football. One of these will be the Notre Dame-Southern Methodist game, which along with the two others, will be aired by video stations in 53 different market areas from N. Y. to Los Angeles.

Details of the NCAA plan, together with a complete schedule of all games to be televised in each area, are to be released by the association to the industry and sportswriters today (Wed.) at a luncheon in N. Y. Plan is designed to furnish statistical data on exactly how much TV affects the gate receipts of football games.

## Field Test Tint Grid

CBS-TV took its three color video cameras to Annapolis over the weekend to conduct field tests in preparation for the Navy football games it is to cover this year from Navy's home stand. Web will beam the color pickups on its own microwave relay link from Annapolis to N. Y., a distance of 155 miles, and so considerable testing must be done to insure the best reception possible of the games.

CBS will open its color football schedule Sept. 29 with the Pennsylvania-California game from Philadelphia, and then goes to Annapolis the following Saturday (Oct. 6) for the Princeton-Navy game. Last weekend, while the color equipment was being tested, the web subbed black-and-white films for its regularly-scheduled color shows.

and has been made as wide in scope as possible to provide the maximum of information. All games to be televised have been bought by Westinghouse, in a special package deal, for \$1,000,000. Sponsor has selected the NBC web to air the contests.

Each area in the country, under the plan, is to undergo a complete TV blackout twice during the season, to permit NCAA officials to determine how much better grosses are pulled by schools in each area when there is no video available. As a further test of TV's effect, certain of the top schools will not be televised at all, to determine what benefit this is to the gate receipts of smaller schools in the immediate area. For example, Ohio State, which is virtually assured of a sellout on all home games, will not be TV'd during the season because of the many smaller schools in Ohio, which might be hurt if OSU games were available via video to fans in their cities.

Selection of the games to be televised has been necessarily re-

(Continued on page 50)

## Rudy Vallee TVer Only A 'Mebbe'

Whether or not NBC would proceed with its plans for the hour-long, cross-the-board Rudy Vallee daytime TV show, appeared conjectural this week, in view of the web's inability to entice sponsors to the segment. Vallee has been pencilled in for the 11 to 12 (noon) period.

In blueprinting the show, the network let it be known that it would go on only if it had a 50% sponsorship in advance. Thus far it hasn't been forthcoming.

While the network points out that it went out on a sustaining limb in getting the Kate Smith daytime TV show off the ground, and prior to that even risked a \$1,000,000 outlay to sustain "Saturday Night Revue" before getting client acceptance, they add that "this is 1951; we've proved all our points as to TV's daytime commercial impact." Tightened purse strings is another factor in sticking to the "50% or else" edict.



# AGENTS, PACKAGERS CRY WOLF

## Linger A-Wile

Six weeks ago, while on the Coast, Fred Wile, NBC-TV exec, heard of the plans being formulated for the Japanese Treaty Conference, which got under way last night (Tue.) in San Francisco, and set in motion the machinery which eventually crystallized in utilizing the occasion for inaugurating the coast-to-coast micro-cable service.

Oddly enough, it was the selfsame Wile who, back in 1935 while working out of the news department at CBS under Paul White, initiated another long-distance communications "preem" and was responsible for delaying the signing of the Philippine Independence so that it wouldn't interfere with a CBS commercial.

As his special events scoop for Columbia, Wile had negotiated the broadcast of the Philippine ceremonies, marking the first direct pickup from the Pacific Island. The ceremony was set for 10 p.m. (New York time). However, it wasn't until he reported back to CBS that Wile was notified that, whether or not the Philippines got their independence, 10 o'clock was Coast repeat time for the "Myrt 'n' Marge" sponsored show, and CBS had no intention of losing out on the coin.

Wile arranged with Manuel Quezon, the then chief executive of the Philippines, to stall the signing to 10:30. He agreed.

## Where's Radio? Salt Lake City Asks in Combatting Hoodlumism

By NAT BERLIN

Salt Lake City, Sept. 4.

Marked rise in hoodlumism and juvenile delinquency has set this town on its ear, with everyone howling for action, but to date radio has done very little to carry its share of this public service burden.

Problem was spotlighted a few weeks ago with a Federal Bureau of Investigation report on national conditions, that showed Salt Lake City over the national average in several categories, Mormon Church-owned paper, Desert News, immediately started slugging, and has been running a campaign for public assistance through "vigilantes."

Radio stations have dipped into the situation, but so far no one has come up with any sustained effort of programming. KSL and KALL have shown more signs of reacting than the others. KALL has hit the situation a half a dozen times during the past month on its daily editorial program, aired morning, afternoon and night. In addition, Paul Sullivan, newscaster, has interviewed Keith Ashton, staff announcer who hit the news by being chased at 100 miles an hour by hoodlums trying to run him off the road. But there are no plans for a sustained series of programs to try to find the answer to the problem.

KSL had Mayor Earl J. Glade on its "Newsman's Review," local version of "Meet the Press," last Friday (31). Their U. of Utah program, aired two weeks ago, took up juvenile delinquency in a half-hour round table discussion. But again, nothing much is stirring on a longtime basis.

To a certain extent, new KSL child psychology program, "Human" (Continued on page 48)

## Melton Vidshow Being Pruned?

The Ford Motor-sponsored James Melton TV show on NBC, one of the more costly hour-long musical extravaganzas in video, with a weekly talent-production nut in excess of \$40,000, is undergoing some drastic revamping, with the auto company planning to shave it to a half-hour stanza. Move follows in the wake of Ford's 40% auto production curtailment, with the subsequent decision to pare the advertising allocation by a like amount, it's reported.

Huddles have been going on for the past couple of weeks at J. Walter Thompson, agency on the account, in an effort to resolve the status of the Thursday night 9 to 10 show. Slicing of the program to 30 minutes would open up a cream half-hour time segment, partially alleviating the web's SRO situation.

Oddly enough, JWT execs report dealers like the show and point to higher ratings. Program may shift to the Coast in the spring in a general refurbishing plan.

## WEBS' SRO CUES % HOUSE PRUNING

By JOE COHEN

Talent agencies and tele packagers face one of the most drastic revampings in personnel and modus operandi in several years as a result of virtual sellouts of major network video time. Percenteries and packagers are in the position of having a surplus of manpower that cannot pay off at this time. They're also carrying a lot of talent on the books that cannot be sold except for guest shots, and many offices are dropping options because the market has dried up.

Talent agencies, particularly, are in a peculiar position. When video promised to become probably the most important field in show biz, the offices lined up practically everyone available to work in the new medium. Writers, publicity men, vaude and cafe agents, theatre producers and managers were brought in at sizable salaries to probe the potentialities of television. Office toppers, then felt, and correctly, that if they came in swinging it would pay off. This has been particularly true in the case of the William Morris Agency and Music Corp. of America which have corralled more shows than all other agencies combined.

However, these commission houses found that despite the fact that they were getting a lot of revenue out of video, the department wasn't paying off in proportion to the earnings of other departments because of the huge amount of manpower needed for servicing and because of the sales force needed to create ideas and market them.

### Lot of Changes on Tap

Now that possibilities of expansion are nil, the talent toppers feel that changes are necessary in order to consolidate their position by making present time commitments pay off. Some changes are seen in the number of agents in each office. It's presently planned in some agencies to convert sales staffs to creation of new ideas. Latter is necessary because of the prevalent belief that not all shows inhabiting the networks will be renewed after the first 13-week period is over. They must get together some powerhouse programs with top talent, if they're to buck the competition of other agencies as well as network-owned shows.

At MCA, for example, four agents have been dropped from the rolls. Whether more will go isn't known as yet. It's reported at that office that MCA prexy Lew Wasserman is due from the Coast shortly to study the situation and change over the workings of the video sector. Reports indicate that there will be further cuts. At the same time, one MCA exec stated that if a man looks like material to make good at that office, he'll go on the payroll.

The sellout of network time is a blow to the percenteries from another direction. They have been (Continued on page 44)

## Free Sustaining Ride Set For 'Trail' on ABC Web

ABC web is giving "Mark Trail" a free sustaining ride, starting today (Wed.), for a month, to get the program rolling for its commercial start for Kellogg's on Oct. 1.

Web is giving the 5:30 p. m. kid strip some heavy ballyhoo and the sustaining run because Kellogg's other juve show, "Clyde Beatty," in the same time slot on Mutual, kicked off Monday (3). There's a strong "battle of the flakes" rivalry between MBS, and ABC and Kenyon & Eckhardt ("Trail") and Leo Burnett ("Beatty"), on which of the two entries makes the better rating showing.

During the sustaining period "Trail" will have the full half hour. When sponsorship starts Oct. 1, "Trail" will be cut to 25 minutes, and Kellogg's Victor Borge capsule will go into the 5:55 p. m. segment.

## Blow Sets Daytime TV Formula To Combat High Production Costs

### Bill Paley, Announcer

Minneapolis, Sept. 4.

If CBS topper Bill Paley ever needs a job he could qualify as a radio announcer.

At least, that's the conclusion reached in local radio circles following Paley's appearance on the Cedric Adams' WCCO newscast here.

Stopping here en route back east after a Wyoming vacation, Paley decided he wanted to go to the State Fair and catch Adams newscast. When Adams saw Paley, he called the latter to the mike and asked him to read a commercial. Paley complied and, in the opinion of the radio people who heard him, did a bangup job on the commercial. Sponsor, too, expressed himself as mightily pleased.

It's believed to be the first time that any network board chairman did the commercial end of a show on one of his company's stations.

## Philip Morris In Shifts; 'Romance' Out, 'Storm' In

Philip Morris is bringing back "Against the Storm," onetime Peabody Award winner which it backed two years ago on Mutual, to insert in the 3:45 p.m. strip the ciggie has bought on ABC. PM is also dropping "Modern Romances," which started as a half-hour show and then was shifted to a 15-minute serial, and is replacing it with "Romance of Evelyn Winters."

"Storm" is a John Gibbs package scripted by Sandra Michaels (Mrs. Gibbs). "Winters" is an Air Features entry, currently aired on the web, written by Frank and Anne Hummert.

Leonard Reeg, ABC program veepee, is planning to originate some of the soapers going into the chains; upcoming 3:30-4:30 p.m. serial block from Chicago. He feels that moving one or two programs to Chi, whence the washboard weeper first developed in the '30's, may give them a fresher slant and stronger audience appeal, due to the fact that some of the soapier pioneers are still in the Windy City. At the same time, move will take the load off the web's Gotham production facilities.

Reeg's concept is using established rather than new properties. Among those being considered are: "Woman in White," a General Mills show; "Joyce Jordan," a Hi Brown property; "The Open Door," John Gibbs' package; and Elaine Carrington's "Marriage for Two."

In addition to "Modern Romances," web will drop "David Amity," Walter Kiernan's "Farly Circle," will probably be moved up to an early afternoon slot, but the remainder of the chain's afternoon sked is likely to be bumped.

### Shriner TV Show Set

Herb Shriner deal has been set for his own show on ABC-TV, starting Oct. 11, in the 9 p.m. Thursday spot. It will be backed by Cluett-Peabody on a weekly basis.

C-P has been backing "Don American Musical Playhouse" in that period on an alternate-week basis with Packard. However, Packard switched agencies from Young & Rubicam to Maxon and is dropping Amecke. C-P agency is Y&R.

### Fullscale counter-offensive

against television's sky-high production costs was launched by the Blow agency this week with the preem of the agency's first daytime TV soap opera—"Search for Tomorrow," which preemed Monday (3) on CBS-TV under Procter & Gamble sponsorship. Agency is bringing the five-times-a-week, 15-minute serial in at a gross talent and production budget of \$8,500, which is almost the cost of a once-weekly 15-minute dramatic show in Class A time. Blow plans to spend no more than that \$8,500 on "Love of Life," its second soap, which preems Sept. 24 for American Home Products on CBS-TV.

Basis of the rock-bottom budget is the almost complete elimination of expensive sets, according to Roy Winsor, who's supervising production of the two shows for Blow. Long associated with daytime radio serials, Winsor declared the success of any soap depends on "a strong story with interesting characters who have problems." As a result, he said, the scripts will emphasize those factors and not set decorations. Winsor plans to play the shows against a cycloramic backdrop with only a few props as scenery, for the most part. He said the cameras will concentrate on closeups, something akin to the technique developed by NBC producer Albert McCleery for his "Cameo Theatre" series, but the camera work will not be so extreme since viewers will want some relief on a five-times weekly show.

Winsor decried the realistic scenery used on most current video shows as being not only unnecessary and, consequently, wasteful but also as "playing down" to the audience. "TV is so intimate," he said, "that it doesn't require the realistic scenery. Use of just a few props will give viewers more of a chance to exert their imaginations, something like the 'mental images' they visualize when listening to a radio show. As a result, they'll participate more directly in the action." While Blow is naturally interested in keeping costs as low as possible, he added, the agency also considers this the most efficient way to produce the soapers.

Winsor also will attempt to confine his cast to no more than 25 each week, using an average of five per day. Because the actors may have trouble memorizing their lines for a 15-minute strip, the scripts will put the burden of dialog on a different character each day. Thus, if the male lead has the most lines one day, he'll be able to loaf through the action the following day while another member of the cast assumes the major dialog. Winsor pointed out, moreover, that elimination of expensive sets will give the writers more freedom, since they won't be restricted to scripting their action around a set, the cost of which must be amortized over a certain period of time.

## Post-Midnight TV On NBC's Agenda

Although conceding that 11 to midnight on TV is "blue chips" time for local sponsorship, and abandoning hopes of "networking" the late night period, NBC's video chief have no intention of calling it quits after the 10:59 signoff.

Plans are now being formulated for a post-midnight network show, possibly running to 1 a. m., which the web will pitch up for sponsorship and affiliate station acceptance. Network wants to hit on an informal "Broadway Open House" type of program format, convinced that there's a large early morning TV audience if the right show comes along.



**CEDRIC ADAMS SHOW**  
 Producer-Director: Bob Sutton  
 Writer: Cedric Adams  
 5 Mins.; Mon.-Fri., 2:55 p.m.  
**PILLSBURY MILLS**  
 CBS, from Minneapolis

This five-days-a-week five minutes transcribed Cedric Adams session, resumed for the third successive season, finds the "Mr. Radio" of local WCCO radio station using the same format—an intimate, homey, friendly verbal tete-a-tete with housewives. Adams principally supplies tidbits of useful information. He also reminisces, takes sentimental and nostalgic journeys and interviews celebrities' wives. Into his five minutes he manages to pack a surprising amount of interesting and informative patter. At the outset, he bids his listeners to pull up their chairs and relax during his brief "visit"—it'll do them good—and his approach and his top drawer presentation and first-rate material are calculated to cause them to do just that.

Suggest of big shot radio personality and newspaper columnist in his own ballpark, with more local sponsored other shows than he can shake a stick at, and a WCCO contract believed to call for the largest radio stipend outside of New York and Hollywood, along with the top non-syndicated columnist's readership, Adams has the equipment to make him an ideal choice for his present assignment.

With a voice of rich, sonorous timbre, a perfect enunciation, a smooth and finished delivery, an easy, ingratiating manner, a sense of the dramatic and how to crystallize it over the ether, and an uncanny ability to propel his arresting personality, this masterhand at the mike can't help but achieve a rapport with his listeners.

Season's initial show had Adams recalling some of his summer's happenings, including a pleasant visit with Art Linkletter, and telling what will be offered by his ensuing programs, the last five minutes of Pillsbury's half-hour shows on which Linkletter consumes 25 minutes.

Adams' show is designed to sell Pillsbury's pie crust mix and he tells what it can do for the housewife. Listeners sending usable items to him will receive gift packages, he advised. Considering the show's brevity, the single commercial impressed as being overly long, but it was delivered with Adams' usual effective punch.

Rees.

**FESTIVAL OF MUSIC**  
 With Martin Bookspan  
 Producer: Bookspan  
 3:30 Mins., Sun., 5:30 p.m., 12-  
 (midnight)  
 Participating  
 WCOP, Boston

This is a solid Sunday evening block of longhair recordings, which undoubtedly sets a record for continuous airtime for a Hub deejay, with Martin Bookspan taking over at 5:30 p.m. until station's sign-off at midnight. Actually however the platter spinner has plenty of intermissions for the longhair disks usually run anywhere from five minutes to 20 minutes while in the case of last week's show the Hub air preem of the Leipzig Gewandhaus orchestra's Urania recording of "Tristan and Isolde," consumed four hours.

The six and a half-hour stint is broken into segments, teeing off with the "Sunday Pops," hour and a half of selections of lighter longhair stuff, such as Listz' "Piano Rhapsody" for piano and orch., followed by the "Sunday Evening Hour" from 7:05 until 8 p.m. spotlighting heavier music, the Artur Rubenstein recording of Brahms' "G Minor Concerto for Piano" featured, when caught. The "Evening Concert," the 8-11 session, showcases a complete recorded opera with the final hour tabbed "The Martin Bookspan Show" following the familiar deejay format, the spieler inviting listeners to phone him and discuss subjects relative to longhair music composers, artists, etc., interspersing with platter spinning. Occasionally he has guests on this segment, but due to the length of performance of "Tristan and Isolde" this stanza was necessarily omitted last week.

Bookspan, a recent addition to WCOP staff, is recognized as an authority in the classical music department and he purveys background info in a casual but informative style. Stuffiness, which could easily creep into this type program, is conspicuous by its absence. Bookspan handling the program notes adroitly and with authority. It should garner plenty of listening among Hub's longhair music addicts. Elie.

**WITHE LUIGI**  
 With J. Carroll Naish, Alan Reed, Joe Forte, Hans Conried, Jody Gilbert, Mary Shipp  
 Director: Mac Benoit  
 Writers: Benoff, Lou Derman  
 30 Mins.; Tues. (28), 6 p.m.  
**WRIGLEY**  
 CBS, from Hollywood

(Arthur Meyerhoff)  
 Only Cy Howard, creator of this daffy dish of dialects, is missing from the original that CBS launched three seasons ago amid much uncertainty as to its commercial potential. Wrigley gave it a ride last season, was impressed with its showing and is again taking up the tab. Howard since has gone on to bigger things.

Main character of Luigi Basco, Italian immigrant who strives to become a good citizen, is played by J. Carroll Naish with an endearing charm that gives the piece its only semblance of sanity. Surrounding him are a collection of dialecticians that turn the plot topsy turvy and gags are piled on malapropisms. On the getaway there seemed to be an overload of contrived comedy situations that inveighed against the poignancy of Luigi's struggle for an education.

However, with such seasoned vets as Hans Conried, Joe Forte, Alan Reed and Jody Gilbert it came off as rollicking, rowdy cowning with Luigi all but lost in the shuffle. Conried as the gurgling Schultz and Reed's Pasquale carried most of the laugh load, with Forte also socking across his lines. Naish has mastered the delightful shades of the little immigrant and wins complete sympathy as he overcomes the mounting obstacles in his path toward good Americanism. In these days of hyphenated-loyalty and questionable patriotism, his delineation of Luigi is warmly welcome as the paragon of good citizenship.

Wrigley intrudes only briefly to expose its message and presents Luigi as "a friendly, good-natured show." It's all that and pleasant entertainment, too. Helm.

## WTCN Safety Promotion Hoopla for 20,000 Kids Ties in 22 Minn. Stations

Minneapolis, Sept. 4.

WTCN-TV and radio are set for what undoubtedly will be one of the nation's most unusual safety promotions. Station has arranged to have 20,000 youngsters throughout the state inducted by the state's governor-to-be E. E. Anderson into the school safety patrol with elaborate ceremonies in front of the State Fair grandstand Sept. 18. Affair involves a tie-in with the American Legion, the State Highway Department, public schools, the Twin Cities street railway company and 22 other Minnesota radio stations, most of the latter members of the Upper Midwest Broadcasting System.

Of the 20,000 youths, 6,700 will be from the Twin Cities and during the half-hour ceremony their induction will be televised and radio broadcast by WTCN.

Simultaneously, the WTCN radio show will be fed to the statewide network of the 22 other stations so that the remaining 13,300 youngsters present in their towns' radio stations and listening to the radio, can take the school safety oath from Anderson at the Fair Grounds.

In the local communities, the State Highway Department, public school systems and American Legion will work with the town's radio station in rounding up the youths and escorting them to the broadcasts.

Tied in with the picture "Jim Thorpe—All American" as a joint station and Minneapolis State and St. Paul Paramount theatres promotion, WTCN-TV and WTCN-AM and FM are conducting a poll to determine whom, among six living Minnesota athletes, the public considers the greatest. The six, selected as candidates by a board of Twin Cities sports experts, are Bronko Nagurski, Pudge Heffelfinger, Johnny McGovern, Arnie Oss, Leonard Frank and Bud Grant, all of whom won fame on the gridiron.

Rollie Johnson, WTCN sports director, will do the polling, asking his audiences to send in votes. To the first 100 persons voting and giving correctly the scores of the Carlisle Indians-Minnesota football games, Johnson awards guest tickets to the film. Poll will be climaxed Sept. 12 when Johnson will present a giant Jim Thorpe trophy to the winning candidate. The presentation will be between halves at the Green Bay-San Francisco pro exhibition charity football game at the local Stadium—a further plug for the station and film.

As a result of the guesting of Leland Hayward, "Remains to be Seen" producer, and Russel Crouse, co-author of the Broadway legitter, on Barry Gray's program, the show has bought four participations weekly on the gabber's WMCA, N. Y., stanza. Guest shot of Hayward and Crouse, both aficionados of Gray's airer, brought a healthy number of requests for tickets. Two announcements plugging the advance sale brought 500 responses during the first week. "Remains" opens in N. Y. Oct. 3.



**HARRY SALTER**  
 MUSICAL DIRECTOR  
 Stop the Music-ABC

**MEET CORLISS ARCHER**  
 With Janet Waldo, Sam Edwards, Fred Shields, Irene Tedrow, John Hiestand, announcer  
 Producer-director: Helen Mack  
 Writer: Jerry Adelman  
 30 Mins., Sun., 9 p.m.  
**ELECTRIC LIGHT & POWER**  
 CBS, from Hollywood

Corliss Archer is back from her summer vacation, to the probable elation of all of her teenage friends. But other listeners to the first program of "Meet Corliss Archer" Sunday (2), after a summer hiatus, must have felt that the popular family comedy series was off form, or at least slow in rounding into shape. Segment was a pallid 30 minutes of trite situation and stock gags, as the Archers resumed their home routine. Corliss was in a moody mood, to the dismay of her extroverted boy friend Dexter, and Corliss' parents weren't of much help, at first. Dexter brought them his new problem—Corliss refused to indulge in kissing anymore, because it was oldhat—and the trio got together to make Corliss snap out of this subversion. This afforded opportunity for a few gags, which were a little corny, but did permit for some home philosophy to be worked in by Mr. Archer, as Corliss was brought down to ground again.

Part of the segment's unreality may have been due to the high-pitched accents of Sam Edwards as Dexter, who sounded for all the world like Charlie McCarthy. Janet Waldo continued Corliss' dreamy moods, while Fred Shields and Irene Tedrow capably handled the parent roles. Felix Mills' orchestra had excellent music bridges, but script and direction were only so-so. Brog.

## NARTB SLAPS BENTON BILL AS DANGEROUS

Washington, Sept. 4.

National Assn. of Radio and Television Broadcasters has labeled the Benton bill, to create a national citizens' advisory board for radio and television, as "the most dangerous and far-reaching to come before the Congress in recent years."

Two days of hearings on the measure open tomorrow morning (5) before the Senate Commerce Committee, with NARTB slated to lead the opposition.

Measure has under the fire of broadcasters because the committee would be an informal, advisory censor on programming and public service.

## Inside Stuff—Radio

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## Radio Followup Comment

Irving Berlin's more than 90-minute stint on Barry Gray's WMCA post-midnight show last Wednesday was one of those electric and spontaneous marathons. It is a fundamental as to why these nocturnal koffee-katches intrigue so many show biz listeners. This new evolution of the disk jockey, of which Gray is the No. 1 exponent, has been building an important and ever-increasing audience. Some of the time the boys and girls are airing their egos; sometimes there is a "casting" gimmick, because of some exploitation tieup; sometimes it permits the amateur oracles to indulge in some al fresco pundit—and, sometimes, it produces inspired broadcasts. Berlin's was one of these. His last hour, after a faltering, nervous initial half-hour, which proceeded along conventional lines of "the Berlin saga," was so much showmanship because it was forthright, honest and simple in its recounting. So was the forepart, for that matter, but by now everybody knows the story of the singing waiter who married the society girl and made good not only in Tin Pan Alley but in an important Americanism manner.

Gray could not be wholly blamed for leading him along conventional lines, although this should be a barometer in future when other subjects are just as well known, since he wanted to lay a groundwork. But when Berlin got rolling on his own it was "poor little colored boy who writes my songs," but with human-interest and an unpretentiousness that made this particular broadcast a collector's item indeed. Gray apparently now has the foresight to have a tape-recorder handy

for such signal occasions). It certainly placed Berlin right up there with a memorable Al Jolson songbook he did with Gray on WOR some five years ago during the latter's "drop dead" days when Gray lacked the savvy and savoir-faire of now. The other to par it was an Eddie Cantor broadcast last year, which rates with Jolson and Berlin.

Gray's showmanship is now standard, and while his pundit and positiveness are still a source of mild irritation to some, his balance is considerably better, and his batting average's of such stature that he now enjoys an unique position with the hep show biz bunch. By nature of calling or nervousness, the show bunch are traditional insomniacs. In addressing himself shrewdly to that sophisticated cross-section of get-home-laters and stay-up-laters who automatically attack the not-so-heps. He talks their language but, another plus, is his glossiness on matters politic, economic and the like. Gray gets overboard in that league, where he must perform be at variance with one side or the other.

Gray is a show biz phenomenon who bids fair to set a pattern of freedom-of-the-air that is new because it's old. It's old in the AM tradition, although outmoded with the coming of "peace," as the cessation of World War II hostilities might be laughingly called—and it's old, of course, in the tradition of freedom of the press. However, so revised have the radio commentator standards become in recent postwar years that "the open mike" technique assumes new daring. Certainly WMCA's Nathan Straus is not lacking in courage in backing up Gray, and that goes in a measure also to Lou Rubin, boniface of Chandler's, the bustro from whence Gray originates, although in the latter's instance, the eatery benefits from the nocturnal commentator's draw; he is probably least concerned with the context so long as the pull is there. The station, however, does assume an extraordinary responsibility.

**THE HUBBARDS**  
 With Eddie and Jackie Hubbard  
 60 Mins.; Mon.-thru-Fri., 12 a.m.  
 Participating  
 WENR, Chicago

That venerable premise on which to build a midnight show from a saucer or eatery is back in evidence again. It states: "In a few guest celebs, spin a couple of platters, talk-over the telephone, and for good measure, send out a free record album to a perpetual dial-turner. Eddie Hubbard, an ace platter and needle boy, and wife Jackie are the latest pair to bid for dominance via the same creaky format. And it may be conceded that the show, originating from the Shangri-La restaurant, is merely the best of a bad lot. The main drawback, entertainment, is still lacking, still leaving a hole in Chicago radio at midnight big enough to drive a truck through.

Biggest fault here is the apparent difficulty in using up the hour-long segment, since both Hubbard and his missus are far from being the loquacious type. Main object of interest is a contest idea, in which the pair do a skit designed to reveal clues to the identity of prominent personalities. It's a clever idea and by far the mainstay of the show.

Why Hubbard is chary of spinning platters is a mystery. Only one cut was heard on session caught (29), the rest of the time being occupied in interviews among out-of-towners and a discussion of the answer to the mystery skit on the previous show.

Kindly stated, the segment is boring; it would be less so with more music. Both Hubbard and his wife impress with sincerity and warmth, but they can't beat the format.

Commercials, which consist of a drive-in theatre spot and plugs for the eatery, are intoned capably. It might be better for the Shangri-La, however, if Hubbard sounded hungrier when he reads the menu.

McL.

## ABC Loses Out on Its Try To Lure 'North' From CBS

Attempt by ABC to lure Colgate's "Mr. and Mrs. North" over from CBS has flopped, with the sponsor deciding to stick with Columbia.

ABC predicated its ploy to Colgate on the fact that the Norths had followed Sterling Drug's "Mystery Theatre" on Tuesday evenings. With Sterling moving over from Columbia to ABC, latter web sought to bring over the Norths as well, to keep the programs in a block. CBS, however, was able to halt the ABC maneuver.

The next intra-trade question concerns itself with the future of such programs. CBS had Gray slated for a summer replacement and, for one reason or another, but easily assumed to be, fundamentally, one of caution, the network paid him off rather than take any chances. From the standpoint of network operation it might even have been wise. But on the broad basis of showmanship—and the TV inroad on radio nowadays is such that AM could stand a little showmanship and emergency—Gray's outspoken technique is certainly audience-arresting. Granted that the responsibility of an open mike doesn't mean that every "flannel-mouth" announcer could be entrusted with such, there is no question that the sounds-in-the-night that has evolved as a midnight disk jockey—a broad connotation, although a misnomer—is a new form of radio showmanship. This evolution of opinionating, the Q and A bull sessions on specialized phases (show biz and otherwise), and the voicing-of-the-gripes constitute the mid-20th century's form of roundtable. It's back-fence gossip wired for sound. And, most importantly, it's an open forum to which the pros and cons can come to air a beef, an opinion or expound a cause. The show biz names, as well as others of the calibre and stripe of Justice Samuel Rosenman, Morris L. Eno, Mike Quill, Justice Ferdinand Pecora, Fire Commissioner Jacob Grumet, et al., seemingly think this out-of-the-way East 46th St. (N. Y.) bistro a sufficient lure to ferret it out and mount the microphone stump for speechmaking. The show bunch, if not a bit bored with their own ilk, certainly are prone to respect other "names" in other fields, and the parade of personalities has been such that this WMCA station has aired a who's who of Mike Bob Sylvester, Gloria Swanson and Peggy Lee, come to the Gray-Chandler's mike. If an indie can attract that kind of a cross-section of cuffo artists, what are the potentials for a network show? Abel.

# NEW ACCENT ON OLD TONGUES

## August Viewing—'51 Vs. '50

Following is a comparison of ratings and number of homes reached by the top 10 shows during August, 1950, as compared with those for August, 1951. Figures are provided by the A. C. Nielsen Co.

AUGUST, 1951		Homes Reached (000)	
	Rating		
Big Town (CBS)	31.8	2,782	
Racket Squad (CBS)	31.4	3,410	
Arthur Godfrey's Friends (CBS)	29	3,443	
Toast of Town (CBS)	28.6	2,870	
Amateur Hour (NBC)	28	3,336	
Fireside Theatre (NBC)	27.7	3,273	
Kraft Theatre (NBC)	27.1	2,817	
Amos 'n' Andy (CBS)	26.9	3,046	
Lights Out (NBC)	26.8	2,641	
Westinghouse Theatre (CBS)	26.4	3,189	
AUGUST, 1950			
	Rating		
Toast of Town (CBS)	35.7	1,710	
Stop the Music (2d half) (ABC)	32.6	1,828	
Ford Star Revue (NBC)	29.7	1,722	
Lone Ranger	28.8	1,499	
Big Story (NBC)	27	1,446	
Cavalcade of Stars (DuMont)	25.9	1,299	
Amateur Hour (NBC)	25.8	1,299	
Stop the Music (1st half) (ABC)	25.5	1,191	
Kraft Theatre (NBC)	24.5	1,393	
Break the Bank (NBC)	23.5	1,136	

## Frisco Preps Conference Coverage; Three-Video-Station Pool Set Up

San Francisco, Sept. 4.

A three-video-station pool, under the aegis of KPX (CBS affiliate), joined by KGO-TV (ABC) and KRON (NBC), will siphon the Japanese Peace Treaty Conference to the nation from the War Memorial Opera House tonight (4) through Sept. 8, with the combined equipment of the three stations utilized in covering the historic event.

Coordinating the programs for the combined network pool is Sig Mickelson, director of news and public affairs for the CBS TV network.

The Opera House, scene of the sessions, will have five TV camera positions with an additional three standby cameras. The engineering staff will man two master control rooms, one for the regular five camera setup and one for the standbys during the transcontinental transmissions. Tentative positions of the five camera positions will be three inside the house, one in the lobby and one fronting the building.

Radio will be widely represented by all networks both within and outside the house, with mobile and other units on hand to cover spot events. Many eastern originations will be shifted to the local scene during the sessions.

Microwave will cut a big figure in the telecasting. The simulcasting of President Truman's opening address was scheduled to take place last night (Tues.) on both radio and TV networks.

Heading operation staff for KPX will be Dave Kees, production manager; George Mathieson, engineering director; and Sandy Spillman, program director.

Gathered in San Francisco to (Continued on page 46)

## WBG Staff Trimming; Overhaul Blamed On Webs' Rate Reduction

Greensboro, N. Car., Sept. 4.

Possible tipoff to the effect on some affiliate radio stations of the networks' recent cut in rates was furnished this week by WBG, CBS outlet here, which served notice to its staff of a stringent tightening of the operational pursestrings and of a probable axing of some staffers. Move is highlighted by WBG's purchase of tape-recording equipment, which will make possible the taping in advance of early morning and evening programs. These are to be handled directly from the transmitter, so that the studios can be closed in another cost-saving measure.

In a note to the staff, WBG general manager Gilbert M. Hutch (Continued on page 46)

## Chi TV Set Sales Dip

Chicago, Sept. 4.

Television set sales in the Windy City area dropped off again during July, according to Electric Assn. figures.

Purchases during the month were 11,828, bringing the total in the region served by the four Chi video stations to 949,793. During June 17,495 receivers were sold.

## McNeill Snagged On Clearances

Chicago, Sept. 4.

ABC is sweating out a station clearance problem on the Wednesday night Don McNeill video show which is due to kick off again next week for Philco. Facts are exceedingly hard to come by on the actual situation with neither the network nor McNeill's office putting out much information other than the show will go on next week.

Because, with Philco bankrolling only every other week, the half-hour Chi-based offering will ride on a skip-week basis, it's believed to be encountering some resistance from station execs in the pick-and-choose situations. Philco reportedly is hoping for a 30-station lineup, which is a high mark to shoot at under the circumstances.

McNeill's video spread is due for some revamping, with George Cahen coming in from ABC's Hollywood office to assume producer chores. Although the show will be starting only its second season, it's hit about par as far as producers are concerned. Cahen is the fourth. Previously, Iver McLaren, Jerry Morrison and Leonard Holton occupied the producer's chair last season at various times.

## NBC Sets Two Series In Syndication Plan

Hollywood, Sept. 4.

First two Coast shows in NBC's revived film syndication plan for television are Don Sharpe's "Dangerous Assignment" starring Brian Donlevy and "The Texas Rangers." Bill Karna directs the pilots of the two series at Goldwyn studio.

Both will be shot in 26 minutes, with the "Rangers" to be a story of the hard-ridin' Texas peace officers rather than revolving around a main character, such as Joel McCrea in the radio version. Another actor will play the part.

## MULTI-LINGUALS LURE MORE EARS

One of the major phenomena in broadcasting is the almost unprecedented appeal for non-English programming, not only on foreign language stations but within the framework of AM operations in general.

Whatever the reason (and as yet the "one big world" sleuths have yet to analyze the causes), a large segment of the American listening public is showing an increasing fondness for the non-English-accented shows. That the overtones of such programming in that they could foster a greater understanding among peoples is, perhaps, of secondary importance to clients (though they're all quick to footnote it). Primarily the sponsors are attracted to these shows because of their increasing audiences.

Within the span of a few months, the Loew's-owned WMGM indie in New York, in a radical departure from its customary programming formula, has hit the Gotham jackpot with its weekly "American Jewish Caravan of Stars" show, which piles up a higher rating than any program in New York during the Sunday hour it's on the air. Yet the station's analysis of its mail pull shows that a large segment of the listeners are non-Jewish.

Similarly, another brace of New York indies, WNEW and WQXR, which have a penchant for showcasing French tunes, report increasing popularity for such shows among its dialers. By the same token, the U. S. network built up by the French Broadcasting System for its transcribed shows now encompasses several hundred stations in all parts of the country, with almost weekly additions to the roster of outlets.

When, a few years back, TV began to project itself as a threat to AM operators, it was readily agreed that the stations directing its programming toward the foreign-language segments of the populace would perhaps be the last to feel the video impact. What's been happening since has more than borne out the crystal-gazing. For during the past year, foreign language stations, particularly in New York, have evidenced a freshness and vitality matched only by the enthusiasm of the sponsors climbing aboard the linguistic outlets. (It's similarly recognized today that the guy who grabs himself a TV channel for the metropolitan New York area for foreign language videocasts will be cornering for himself a sizable chunk of sponsorship coin). No such outlet exists today, although WOR-TV reserves weekly time slots for Italian pix, as does WPXI, N. Y.

Lacking its own TV outlet, WOY, the Italian-slanted Gotham station which looks headed for a banner year in the face of a general AM slump, is going into video production, making filmed commercials in Rome for Italian clients in this country.

Unusual success in catering to the non-English populace via its multiple foreign language programming is also reported by WHOM, the multi-lingual station operated by Fortune Pope and programmed by Charles Baltin (which only recently innovated the first all-Chinese program on the station's FM adjunct), and by WWRL, the Woodside, L. I. station which parlayed its foreign language promotional activities into a VARIETY Showmanagement Award the past season.

## Jene Sales Expanding Coverage on ABC-TV

Jene Sales Corp., for its home permanent, is expanding its time purchase on ABC-TV from an alternate-week to a weekly basis. Sponsor has the Thursday 10-10:30 p.m. period, starting Sept. 27, but hasn't yet picked a program.

Jene is a New York outfit, but its agency, Sherwin Robert, Rodgers & Associates, is in Chi.

## Nielsen Survey Shows Hefty Payoff For Summer Sponsors on Video

### Radio Premieres

(Sept. 5-15)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major radio networks during the next 10 days (Sept. 5-15):

**Sept. 5**  
Mark Traill. Adventure-drama. ABC. 5:30-6 p.m., Monday, Wednesday, Friday. Sustaining.

**Sept. 6**  
Father Knows Best. Situation Comedy. NBC. 8-8:30 p.m. General Foods, via Benton & Bowles.

Hallmark Playhouse. Drama. CBS. 8:30-9 p.m. Hall Bros., via Foote, Cone & Belding.  
Hit Parade. Music. NBC. 10-10:30 p.m. American Tobacco, through BBD&O.

**Sept. 7**  
Gillette Cavalcade of Sports. Boxing. ABC. 10-10:45 p.m. Gillette, via Maxon.

**Sept. 8**  
At Ease, with Pvt. Eddie Fisher. Music. ABC. 11:30-12 noon. Sustaining.  
Stan Daugherty Presents. Variety. CBS. 4-4:15 p.m. Sustaining.

**Sept. 9**  
World News Roundup. News. CBS. 4-4:30 p.m. Sustaining.  
Theatre Guild on Air. Drama. NBC. 8:30-9:30 p.m. U. S. Steel, via BBD&O.  
Walter Winchell. News-casts. ABC. 9-9:15 p.m. Hudnut, via Kenyon & Eckhardt.

**Sept. 13**  
Romance. Drama. CBS. 11:30 p.m.-midnight. Sustaining.

**Sept. 15**  
Nation's Nightmares. Crime documentary. CBS. 9:30-10 p.m. Sustaining.

## Continued Upbeat In AM Spot Sales

Spot radio field continues to show an upbeat, cued to the fall buying season.

The Dracker & Co., through Young & Rubicam, is breaking a campaign in about 35 major markets. It is purchasing into women's participation programs for its Drano and Windex products.

Continental Oil Co. is buying five daytime and five nighttime programs weekly, for a period of eight weeks, starting Oct. 1, in several markets. Agency is Geyer, Newell & Ganger.

Motorola TV is launching a six-week drive in 40 cities, mostly those receiving primary television service, effective Oct. 21. Campaign is being handled by Ruthrauff & Ryan.

American Safety Razor, for Blue Star and Treet blades, is wrapping up a spot campaign in 100 cities. BBD&O agency is choosing morning and evening time with emphasis on strong male appeal. Drive starts Monday (10) for 10 weeks.

## Pinza-Berle Team Up As M&L Replacement

Ezio Pinza and Milton Berle take over the Sept. 23 installment of the "Colgate Comedy Hour" on TV. Initially, the third show in the series had been allocated to Dean Martin and Jerry Lewis, but the comedy team has been forced to postpone its season's debut because of the upcoming "At Sea With the Navy" pic commitment.

Under his newly-signed contract with NBC, Pinza does his first TV show this Saturday (8), when he emcees the preem of "All-Star Revue," with the Colgate session as his second chore.

Television sponsors who stayed on the air throughout the summer got their money's worth. Special statistical study of summer video viewing for this summer as compared to the summer of 1950, compiled for VARIETY by the A. C. Nielsen Co., reveals that even though the percentage of TV homes using their sets declined this year, the average top program picked up at least 1,000,000 additional homes because of the increase in set circulation.

Slump in sets in use, which was felt in all evening time periods, may have some significance in future years, when set circulation becomes stabilized. But, for this year at least, it didn't harm the summertime bankrollers any, since the increase in the total number of sets more than compensated for the percentage drop in viewing. Coupling this fact with the knowledge that the July-August-September quarter is traditionally the best saleswise for most industries indicates that TV's summertime bankrollers received a hefty payoff this year.

What was responsible for the percentage drop in sets in use will be determined by the diary surveys to come. Surprisingly, the single time period which showed more sets in use for the first week of August this year over the same period in 1950 was 5 to 6 p.m. It's believed that this represents the pre-dinner hour, when the housewife might have taken time off from her chores to relax with TV, or the husband might have sat down before his receiver prior to dinner. In addition, it's the time when the kids might have come in from play to watch their favorite western film.

Otherwise, the drop in sets in use ranges from about 1% to 4%. For the 7 to 8 p.m. period for the first week in August last year, 29.9% of the TV homes had their sets tuned in, as against 26.1% for the same period this year. For the 8 to 9 period, it was 42.9% last year, as against 37.4% this year. Other hours showed the following drop: 9 to 10 p.m., 51.4% for '50, compared with 48% for '51; 10 to 11, 50.2% for '50, as against 48% in '51, and 11 to midnight, 35.6% for '50, compared with 34% for '51.

Number of homes reached, particularly for the top-rated programs, was up considerably this year, however. For example, CBS' "Toast of the Town," which headed the Nielsen top 10 for August, 1950, with a 35.7 rating, reached 1,710,000 homes. For August this year, CBS' "Big Town" topped the parade, with a rating of 31.8% (down because of the lower sets in use figure), but it played to 2,782,000 homes.

## Gen. Sarnoff's 'Show Me' To AM Boys in Followup On Credo for Future

General David Sarnoff's accent on TV, and its potential of making AM as obsolescent, in time, as sound made silent pictures, drew plenty of intra-radio industry attention and comment. Even his own NBC (radio) network officials wanted elaboration thereon.

Before expounding that the exclusive VARIETY interview didn't indicate any "sudden death" interference for AM, General Sarnoff told his executives that he "would be very pleased indeed if the radio billings prove me radically wrong." But, regardless, this was a forecast into the future—and, even with the future tense, the Radio Corp. of America board chairman cited to his NBC (radio division) executives that he purposely stated, "But that doesn't mean there will not always be a large sphere of influence for sound broadcasting alone. That goes for big as well as small cities alike."

Another phase that, disturbed (Continued on page 46)



***The Silver Jubilee***  
***of the***  
**NATIONAL BROADCASTING COMPANY**  
**and**  
**AFFILIATED ENTERPRISES**



***Will be celebrated in a Special Section of***

***VARIETY***

***Later This Month***

The Achievements and Progress of NBC in the Past 25 Years Will Be Editorially Reviewed and Appraised Along With the Future Horizons of NBC, RCA, RCA Victor and Affiliated Enterprises.

Scientific Progress, Artistic Development, Talent Potentials, Merchandising, Advertising and Sales Promotion, Radio and Television Now and Future.

All These Aspects Will Receive Comprehensive Editorial Coverage for a Permanent Record Commemorating SILVER JUBILEE ON NBC.

*NBC 25th Anniversary*

## Inside Stuff—Television

Clocking up what is probably the television record for taking, processing and showing film, along with network coordination, WPTZ's Philadelphia film unit came in with a three-hour beat for "Camel News-reel" on its coverage of the six-alarm lumberyard fire in North Philadelphia (28).

First reports of the fire were received at 5:30 p.m., and Roy Lopatin raced four miles to the scene, caught the blaze at its height, interviewed fire officials and shot films of rescue and relief work. While Lopatin was processing and developing the films, Roy Neal, WPTZ news editor, coordinated the story with NBC-Camel newsmen in New York. Final arrangements were made with NBC and AT&T at approximately 7:15 p.m. Program went on the air a half-hour later and viewers throughout the nation were given a one-minute glimpse of a fire that was still raging in Philadelphia.

Both Walter Routhier, United Auto Workers chief, and Charles M. Sligh, head of the taxation committee of the National Assn. of Manufacturers, have accepted NBC's offer of free time on "American Forum of the Air" to debate a "National Tax Plan." Offer by NBC came in the wake of Routhier's charge that he had been unfairly labeled a Soviet sympathizer by Sligh on "Forum" two weeks ago.

Earl Bunting, managing director of the NAM, declared this week that NBC had not issued a public "apology" on the air, as previously stated. Rather, he said, the web "allowed a statement to be read on the 'Forum' TV and radio programs, which had been issued by the UAW."

Novel promotion stunt for DuMont Teletests, tied in with the World Series, has been set by Walter L. Stickel, DuMont receivers national sales chief. Manufacturer will install one of its new 19-inch models at any site designated by local dealers, if five or more potential customers sign with the dealer that they will watch the series in that place. Sets will be installed in time for the opening game and will remain for the duration of the series.

Stickel stressed that the promotion is not confined to the home but that the sets will be installed wherever fans gather to watch the games, including such places as bars, shops, stores, hotels, recreation halls, etc. Dealer campaign is being backed at both the distributor and manufacturer level by fullscale ad-publicity.

Screen Gems, Inc., telefilm production subsidiary of Columbia Pictures, last week tied in with United Productions of America, animation outfit which produced the Oscar-winning "Gerald McBoing-Boing," for the production of animated film commercials for TV. Under the name of Screen Gems Division of UPA, the outfit will establish completely-equipped studios in N. Y. to house UPA's staff of animators, artists and producers.

Organization is to provide all animated TV commercials for both companies, with Screen Gems' regular sales staff handling sales. S-G will continue to produce its live commercials and programs, as in the past. UPA and S-G plan to spend \$150,000 to establish the new division.

Unlike AGVA and AFRA, which have said publicly they want Television Authority to merge with them when TVA convenes in December to chart its future course, Equity feels such talk is premature at this time. Equity Coast rep Christopher O'Brien comments he feels the invitations from AGVA and AFRA are useful in that "they provide a springboard for discussion of the basic problems" and that a great deal might be gained by absorption of TVA, but adds no one now knows the ultimate solution because the problem is complex and difficult.

## 'Man and Universe' For Frontal Lobes

NBC's all-encompassing "Operations Frontal Lobes" TV project, which is being integrated into the network's commercial programming schedule, has moved another step forward. Network is preparing an ambitious "Men and the Universe" stanza.

Program's original scripter was Dr. Roy K. Marshall, long familiar to TV viewers for his "scientific" commercials for Ford. It is currently being written by Tom Everett.

With Davidson Taylor, who was initially brought in to mastermind "Frontal Lobes," currently side-tracked with his multiple news-sports-special events assignments, it's planned to bring in someone else to spearhead "Lobes," with the latter, in turn, reporting to Taylor.

## ABC-TV SETS ALTERNATE 'STOP MUSIC' BACKERS

ABC-TV has lined up two bank-rollers to alternate sponsorship of the first half-hour of "Stop the Music," vice Admiral TV, which ankles after the Oct. 25 broadcast. Old Gold, via Lennen & Mitchell, remains in the 8:30-9 p.m. segment of the Thursday evening Bert Parks starer.

Starting Nov. 1, Prom and White Rain, via Foote, Cone & Belding, take over a half hour on a skip-a-week basis, with the alternate week going to Hazel Bishop lip-stick, via Raymond Spector agency, effective Nov. 8.

Arthur Murray dance studios moves over the "Arthur Murray Show," currently on WNBT, N. Y., to ABC-TV. Arler, which stars Mrs. Murray, goes into the Wednesday 9-9:30 p.m. spot, starting Sept. 19. Agency is Ruthrauff & Ryan.

## CKLW's 25% Biz Hike

Detroit, Sept. 4.

J. E. Campeau, president of CKLW, declared that in the overall picture—national and local—the sales figure is 25% above 1950, January through August.

His comment came as the cooperative campaign to sell radio gained momentum. All of the Detroit area AM stations are contributing time and money to the advertising campaign based on the slogan: "Wherever You Go, There's Radio."

## NABUG Alarmed Over Theatre TV

Some of the unions in the broadcast field are expressing concern over the growth of theatre television and are mulling methods of strengthening home TV against the inroads of big-screen tele. The question is expected to be brought before the National Assn. of Broadcast Unions & Guilds (NABUG).

What worries the unions is the growing strength of (theatrical) tele, as in the special hookups of the theatres for boxing events, general public interest in home tele and thus have an adverse effect on the unions.

NABUG, which includes unions such as American Federation of Radio Actors, Radio-Television Directors Guilds, and technical and engineering unions, may be asked by some of its members to join with the networks in finding ways to strengthen home tele. It's felt that this is an issue on which labor and management in the industry could cooperate to their mutual benefit.

## Blair's WPTZ Post

Philadelphia, Sept. 4.

James Blair, television director of Lamb & Keen, Inc., local ad agency, has been named executive producer at WPTZ, effective immediately.

## CBS Ups Roy Hall

Minneapolis, Sept. 4.

Roy W. Hall has been upped by CBS from account executive on the TV sales staff of its Radio Sales to sales manager of its Twin Cities station, WCCO.

Before becoming TV sales staff account exec, Hall for three years was an account executive on the AM sales staff of CBS Radio Sales.

## Urge FCC Not To Drop Richards Quiz

Washington, Sept. 4.

The FCC is urged in a petition signed by 18 individuals, some prominent in liberal circles, not to drop its hearings on WJR, KMPC and WGAR, because of the death of owner George A. Richards.

Petition asserts that the issue at stake—whether stations should broadcast prejudicial matter against racial and religious groups—did not die with Richards. It says further that those Richards named to operate the stations announced in the press that they would carry on the same policies in the station.

"The proceeding," says the statement, "is not and never has been a proceeding against Richards. It is rather a proceeding to determine whether operation of the stations by the three corporate licensees served the public interest and whether the licenses of the three corporations should be renewed."

Had Richards lived, it would have been inescapably incumbent upon the Commission to decide whether those implicated in these activities were suitable recipients of radio licenses. Richards' death in no way diminishes the responsibility of the Commission to condemn these practices as unworthy of radio broadcasters.

The petitioners continue that the issues raised are "too serious to be disposed of in any way save by a decision on the merits."

Signers include Roger Baldwin, Algeron Black, Paul Freund, Lloyd Garrison, Earl A. Harrison, Horace M. Kallen, Freda Kirchwey, Milton R. Konvitz, Edward H. Levi, Max Lerner, Patrick Murphy Malin, Thurgood Marshall, Jerome Michael, David W. Petegorsky, Shad Polier, David A. Riesman, Harry Shulman and Harold Taylor.

## Life-Time Documentary Innovation for Video Via 'Stake in Japan'

New approach to television documentaries is being lined up by Time-Life, Inc., and the Young & Rubicam agency for "Your Stake in Japan," hour-long show scheduled for stations on both the ABC and CBS video webs Friday night (7) at 10. Program, which will attempt to tell viewers what the Japanese peace treaty conference means to them, will include filmed interviews, live dramatic vignettes and straight documentary treatment, as well as straight entertainment.

Program will originate from CBS' Studio 58 in N. Y. via CBS technical facilities. Time-Life, which is sponsoring, has bought time on both CBS and ABC, however, and the show will be seen on affiliate stations of both webs in N. Y., Atlanta, Columbus and Washington, as well as on single stations in 14 other cities. While pickups from the conference in San Francisco are to be transmitted from coast-to-coast, the Time-Life show will be aired in the east and Midwest only.

It's expected that the show will comprise about 20 minutes of film, with the balance being done live. Producers are attempting to line up a film interview with Winston Churchill, who is now in Venice, and may also present interviews with Admiral Chester A. Nimitz and Gen. Douglas MacArthur. Walter Hampden is being sought as narrator. Shirley Yamaguchi, top Japanese film star now in this country, will represent Japan in some of the dramatic vignettes. Harry Sosnik will direct a large orchestra and chorus. Some clips from the March of Time library are also to be used.

Show is being produced by Nick Sanstap of Time-Life, with Carl Schilling of Y&R, as production supervisor. Finas Farr and Joseph Liss are scripting, and CBS staffer Paul Nickell will direct.

## Stan Hubbard's KSTP Leadership In Baring Dope Peddling to Prisoners

By LES REES

Minneapolis, Sept. 4.

Oops! Wrong Cig  
If NBC has any ambitions about using Eric Pina as the web's dramatic TV star, it won't be on the Robert Montgomery "Lucky Strike Theatre." No sooner had NBC picked Pina to a five-year exclusive contract, than machin-ery was set in motion for him to guestar on some of the Lucky Strike dramatic shows this season.

One of the alert account execs at BBD-B-O agency on the Lucky Strike account, proffered the info that Pina is currently getting a nationwide spread on car cards, billboards, maga, etc., in which he exhibits the virtues of Camel cigarettes. That, all hands readily agreed, wouldn't set too well with Pina Han, prexy of Lucky's parent company, American Tobacco.

## Conn. Educators Seek TV Network

Hartford, Sept. 4.

The Connecticut State Board of Education has asked the FCC for four ultra high frequency TV channels on which to establish a statewide educational network. The net will be beamed at both adults and children, state execs say.

A proposal appropriating \$1,200,000 for the project has been drafted for consideration by the Connecticut General Assembly, in a letter to the commission, Acting Gov. Edward N. Allen urges that the Education Board's plan be granted.

The next regular session of the Legislature will not be held until January, 1953. However, the matter could be handled sooner if a special session of the Assembly were called.

The plea is for TV channels restricted for non-commercial use. In his request to the FCC, State Education Commissioner Felix E. Engle noted that unless some provision is made for educational use of television now, the schools will soon find themselves in the same position as they are in with relation to radio.

Programs to be sent over the proposed television net would be worked out in cooperation with colleges, universities, libraries, museums and other such institutions, Engle claimed.

## Everybody in Chi Goes After Grocery Biz As 'Chain Lightning' Strikes

Chicago, Sept. 4.

The jockeying for grocery business is picking up momentum here after WMAQ, Chi NBC flag, the latest casualty, held. This time it's a case of lightning striking twice, as WMAQ is putting the finishing touches to its version of "Chain Lightning," which was originally unleashed on WNBC, why Gotham anchor.

WMAQ's sales chief Howard Meyers has the Atlantic & Pacific chain ready to board the merchant's project when it kicks off Sept. 10. Kroger and National Tea outlets are due for final installation week. With some 300 S&P stores represented, plus 140 Kroger outlets and 400 National stores, WMAQ's "Lightning" will have 840 units participating.

Under the WMAQ setup, four advertisers with distribution in the participating chains will get a week of special store display for their products, provided they're spending a minimum of \$1,000 a week on the station. Chances to return will get extra references.

Meanwhile, info WLS is circulating plans for follow-through on its "Operation Snowflake" which winds up this month. Station reports potent reaction from the stores ad advertisers which make the merchandising promotion in two-week cycles.

Audio and TV station KSTP, Twin Cities' NBC outlet, gets credit for virtually bringing into the public limelight alleged peddling of dope to prisoners in the St. Cloud, Minn., state reformatory, none of them by guards and evidence indicating that one prisoner reported as a suicide might have met death otherwise.

By taking the initiative in pressing the probe and scoping newspapers on numerous developments in connection with the affair which had become a leading and hot front page news story carried over five wires and has resulted in investigations by the FBI, grand juries and the courts, the station not only demonstrated exceptional enterprise, but also landed much newspaper front page publicity for itself and undoubtedly has increased its TV and radio audiences. On several occasions newspapers, covering the following, have referred to KSTP broadcasts and commented favorably.

On Aug. 25, coming on a tip that some interesting developments were to occur in St. Paul's federal court, KSTP reporters and photographers were on the scene to get the story of charges made by a prisoner under oath that the use of barbiturates was widespread in the reformatory and that it was smuggled into the prison by the guards. The station was the first to play up the matter.

The prisoner testified in the morning and before noon KSTP was able to reach the reformatory's warden and question him about it in a recorded interview which was used 20 minutes later on its noon news program. The story and the warden's flat denial of the charges brought the station a flurry of inquiring calls from listeners, including several former inmates, who wished to provide corroboration.

KSTP contacted the callers and, in addition to corroborating the dope charges, they made additional allegations of other unsavory conditions, including beatings of prisoners. Informants were interviewed and their statements recorded on tape for the radio and on film for TV. The station used a special shadow photography method on TV so that, while the effect was dramatic, the informant's identity would not be revealed.

The possibility of at least one death resulting from a beating led KSTP to further investigation. Former inmates cited particularly the case of one George Sturdevant, who allegedly had died under questionable circumstances in the reformatory in April, 1946. According to the coroner's report, Sturdevant had died of strangulation as a result of hanging himself in solitary confinement.

Hubbard Takes Initiative  
Stan Hubbard, KSTP general manager and part owner, was kept busy determining the story, contacted Bill Park, NBC news editor in Minneapolis, after learning that Sturdevant's body had been shipped to Los Angeles for burial after the death. He also contacted the deceased prisoner's mother there and received permission to have the body disinterred for examination.

Through cooperation with Park and K. Red, NBC's Hollywood key man, Hubbard obtained and paid for the services of two pathologists, having them perform an autopsy. The autopsy revealed no indication of strangulation, but did show the prisoner might have died from a skull fracture. KSTP was the first to break the story on both radio and TV, and the first to have the newspaper coverage.

## Register Making AM 'Version of TV Tales'

Register watch bands, which carry "Tales of Tomorrow," adult radio version on ABC TV, only add a radio edition of the drama. ABC radio program reports Leonard Reed is auditioning for this role, with Hiram Green, field agency picking for Register to pick the AM version in non-tele markets.

Headquarters of the George Gordon Gordon package is being served by dirty lugans.



Ed Sullivan's "TOA"



# THE STORY of

GERTRUDE

LENA HORNE • DON

MIMI BENZELL • MURIEL

And on Sept. 30th!

# THE STORY of HELEN

Ed Sullivan's "TOA"

CBS-TV Sunday

Produced by MARLO LEWIS

Directed by JOHNNY WRAY

For the LINCOLN-MERCURY

st of the Town" — Sept. 9th and 16th!

# OSCAR HAMMERSTEIN

Written by ED SULLIVAN

*Starring*

LAWRENCE • OSCAR HAMMERSTEIN

RES GRAY • ROBERT MERRILL • LISA KIRK

RAHN • Nanci CROMPTON • BILL TABBERT

HAYES  
HAYES

*Starring* HELEN HAYES



T OF THE TOWN"

8-9 PM EDST

Booked by MARK J. LEDDY

Musical Direction RAY BLOCK

DEALERS ASSOCIATION



**CRIME WITH FATHER**  
(The Boy Who Cried Wolf)  
With Rusty Lane, Peggy Lobb, Ed Horner, Billy M. Greene, others  
Producer: Wilbur Stark  
Director: Charles S. Dubin  
Writer: Larry Menkin  
30 Mins.: Fri., 9 p.m.  
Sustaining  
ABC-TV, from N. Y.

Within the framework of orthodox detective drama, the "Crime With Father" preem last Friday (31) was matches above its teevee prototypes. It should have no trouble snagging a bankroller on basis of opening showcase.

Although formatted as mystery drama, it emerged as a whydunit in tackling the strange killer tendencies of a young psychotic with a persecution complex originating in childhood and stemming from a wastrel father. The psychiatric overtones were encaused within a swiftly moving and deftly written script that was skillfully directed via stage and camera. Excellent closeups of characters, some of them in soliloquy, punctuated the dramatic action. The flatcuts were good, although TV has not yet learned the art of realistic gunfire.

The brooding youth killed a businessman to make a speech, a bit with Peggy Lobb, the daughter of Rusty Lane, and, respectively, Chris, Rusty Lane, and Capt. Jim Rinaldi. The murder revealed the murderer to Chris and her boyfriend, whom he wanted to replace in the girl's affections; he wasn't believed and the tale unfolded to a routine climax in which the psychotic was killed by a plainclothesman after trying to use the girl as a shield.

The story itself was common, but the manner in which it was played out was first-rate. Lane and Miss Lobb enacted their roles expertly and were ably supported. The captain's moralism at finish, "if we could only do something to help before this happens," was a good clincher for the kind of adventure served up.

Tru.

**TOP OF THE MARK**  
With Marjorie Trumbull  
Producer: Miss Trumbull  
Director: Dave Kees  
30 Mins.: Thurs., 6:30 to 7 p.m.  
Sustaining  
KPIX, San Francisco

It is doubtful if ever a finer combination of ingredients were on hand to make for a top show, or a more thorough mess made of an opener than in this basically elementary type of interview program. A super setting, a famous room name and one of the most beautiful views in the world were sacrificed on an altar of sheer whimsy of production, lighting, content and chatter. It is questionable if a duller or less interesting half-hour of TV content has been offered by even the high school juniors who play at radio and television. Certainly the craftsmen who contributed to the hodgepodge did least video reputé little good in fostering such inadequacy on the watching audience.

For one thing, if there was anything to be seen it couldn't be seen. The least appeared to be lighted by penny candles and the remaining spoofs that flitted about, supposedly human beings, made one think of the shadow pantomimes which prevailed in the oleo days. The grand view in the background itself just as well have been a horse blanket for all the advantage taken of it.

Guests included Arthur Fiedler, the Boston "Pops" conductor, and his wife, who couldn't be seen distinctly. Fiedler couldn't be heard and seemed nonplussed by the incoherent queries put to him. Among the other guests were several local radio newsmen who appeared to be overwhelmed by the contrast between the beauty of the setting and the silliness of the event. To further devitalize the already gloomy mass there were gaps in the conversational gaps in the trains of thought and gaps in the succession of the interviewees. And then there were some gaps.

Marjorie Trumbull, who has considerable local on-air experience, and who has been known to glibly patter between incidental chatter and commercials, was as inept in the handling of queries as she was bewildered by the seeming complexity of her simple chore. To further degenerate the event she tossed in a rear view of her neck into the camera's angle more often than necessary to prove how badly a show can be handled.

In spite of the sorry stop-off, the basic values—setting, view, room—remain a promise that, allowing for engineering, lighting, direction and production effort, can be shaped into an acceptable video segment.

Tru.

**MID-DAY NEWS**  
With John Schaefer, Dorothy Doan  
Producer-director: Ted Marval  
15 Mins.: Mon.-thru-Fri., 12:15 p.m.  
Sustaining  
CBS-TV, N. Y.

With 15 minutes to fill temporarily in its new daytime setup, CBS-TV has inserted a cross-the-board news program, grooved for the housewife audience likely to be looking in at the time. John Schaefer, of the CBS-TV news staff, and Dorothy Doan, emcee on the web's "Vanity Fair" show, handle the reporting end, and, on the preem Monday (31), demonstrated they know their way around a headline. Show is in its present slot only for three weeks, until "Love of Life," another soap opera, tees off, but it certainly rates a steady ride.

Format has Schaefer handling the straight news, with Miss Doan reporting on feature material, such as fashions and other items which will appeal strictly to the female viewers. Miss Doan was a feature writer for International News Service, covering the United Nations, before she joined CBS. Her combo talents as newspaper work and TV service in her well on the job, and she read the news handily, and also narrated some film clips, supplied for the show by Telenews.

Several times their narration didn't keep pace with the film, but that could probably be chalked up to preem bugs, which can be easily worked out on subsequent shows. They should also try, if possible, to memorize more of their script, to ease that constant looking down at the desk before them. Instead of into the cameras. Schaefer and Miss Doan sat side by side at the desk, which was backed by a map of the world to provide an okay setting for the show.

Stal.

**DATE WITH REX**  
With Rex Marshall, Sandra Deel, guests  
Producer: Bill Wirtges  
Director: Arnold Nech  
Writer: Norman Baer  
30 Mins.: Mon.-thru-Fri., 7:30 p.m.  
Sustaining  
DuMont from N. Y.

Rex Marshall who has made the commercials palatable on many shows, particularly on the "Suspense" series, is now in business for himself with a 30-minute cross-the-board stunner of chit-chat and guests. Marshall has a nice conversational tone and comports himself easily. He has guests, both live and filmed, and there's almost enough spots in this show to put it in the variety classification which makes the format a little more indefinite than it should be.

Major fault of this layout is the running time. Aside from the exhibition of guests, there's nothing in this show which requires a half-hour. The preferred 15 minutes would make this presentation more compact and a bit breezier. Marshall is understandably self-conscious on this endeavor. He's attempting things he should let others do. Singing is one of them. Sandra Deel handles these chores with more authority.

Live guest on this display was Barry Nelson, who provided a few moments of pleasant banter, while film clips showed the Weavers and Joe Graydon and Carol Richard.

Jose.

**MASLAND AT HOME SHOW**  
With Earl Wrightson, Norman Paris group; Kyle MacDonnell, guest  
Writer: Don Medford  
Producers: Jack Berriell, ward Byron  
Director: Fred Heifer  
15 Mins.: Thurs., 10:30 p.m.  
C. H. MASLAND & SONS  
ABC-TV, from New York

(Anderson & Catrins)  
Marking its third consecutive year in TV, the "Masland At Home" show preem on ABC-TV Thursday night (30) with the same tuneful and eye-appealing format which featured the 15-minute program in the past. Emcee Earl Wrightson engagingly baritone several musically numbers and guest Kyle MacDonnell warbled a couple songs in the same vein.

Musical's effectiveness is heightened by Wrightson's ingratiating manner as well as by the informal atmosphere provided by the physical settings. On the initiator the singer-conferencer took viewers on a "grand tour" of a new decorating job which included a fireplace, garden, lily pond, table-for-two, candlelight and romantic flowers.

A romantic background such as this was a natural intro for Miss MacDonnell and Wrightson literally rolled out the carpet (Masland, of course) for her. A versatile emcee, he also handles the commercials in a very-much-to-the-point fashion that doesn't detract from the program's restful mood. Norman Paris group furnishes neat musical backing.

Gilb.



**KIDS AND THE PEEP**

**VOCAL GROUP**  
RENEWED on Stokely-Van Camp's "LITTLE SHOW" with John Conte on WNET and Network, 7:30 P.M., D.S.T., Tuesdays and Thursdays.  
Mgt: JIMMY RICH, New York  
Dir: JOHN E. GIBBS & CO.

**KIDS & CO.**  
With Johnny Olsen; Al Greiner, organ, and guests  
Director: Pat Ray  
Writer: Bill Ballard  
30 Mins.: Sat., 11 a.m.  
RED GOOSE SHOES  
DuMont, from N. Y.

(Westheimer & Block)

"Kids & Co." is okay moppet fare. In addition to encausing good and just ordinary child talent, it has a nice gimmick in a tribute to the "kid of the week" done with cooperation of U. S. Junior chamber of commerce.

The youngster saluted on preem show (31) was 11-year-old Eddie Dworchek. He hitch-hiked from hometown Paoli, Pa., to Valley Forge Army Hospital to read baseball books to blind veterans. A member of the C. of C. gave the fine-looking boy a citation and he was gifted with jacket, a bike, a weekend at Park Sheraton Hotel, N. Y., and the sponsor's shoes; plus a Helbrox watch, a running giveaway. Along similar lines, emcee Johnny Olsen cited a kid who is in the hospital; it'll be a regular feature along with "kid of week."

Among the entertaining moppets, the topper was Barry Ross, 15, accordionist-singer whose "Too Young" was highly promising. Leslie Ugams, who is eight and acts older, is a sepiat missie with good chirping tricks; showed lots of camera savvy in "Candy Store Blues" and then dueted with guest Johnny Desmond on "Then There Eyes."

Another guest was Nomi Mitty, child feature of the legit musical, "Tree Grows in Brooklyn." Her prayer for a pink dress was probably all right for kid viewers. She fared better on a pairing with Olsen in "Growing Pains" from the show.

All the boys and girls received watches and everyone seemed to be having a swell time. There's a prop "Red Goose" with a live voice to help call attention to product. Olsen is very smooth and gentle with the kids. The plugs were about par for a half-hour frame. They're part of Olsen's chores.

**JOHN CONTE'S LITTLE SHOW**  
With Three Beaus and a Peep, Jesse Bradley Quintet, Fisher, Curt  
15 Mins.: Tues., Thurs., 7:45 p.m.  
STOKELY-VAN CAMP  
NBC-TV, from New York  
(Calkins, Holden, Carlock, McClintock & Smith)

Now that network television is going into its third lap with sharp criteria, the smaller-staffed, economy bundles will be hard put to stay in the big league. That goes for this twice-weekly early-evening venture featuring singer John Conte, which, in fact, winds up soon. Returning show impressed as pleasant fare on the opening segment (28) but with the nighttime video stakes as high as they are, pleasant isn't particularly a distinctive quality.

Here again the "it's good to be back" theme was used in the opener. Conte displayed an okay flavor of geniality in his emceeing duties and measured up nicely with his warbling. Singer and guest tapers Fisher & Curt parlayed effectively on a well-staged production of "East of the Sun" which was the best bit in the quarter-hour. Three Beaus and a Peep, vocal quartet, were on hand for a fairly routine treatment of "Hi, Neighbors." Support by the Jesse Bradley Quintet was good.

Client's pitches were standard.

Dave.

## Tele Follow-Up Comment

A couple of sub-par spots diminished the quality of what might otherwise have been an entertaining show on Sunday's (2) edition of "Toast of the Town." It was the last week before Ed Sullivan returns from his summer vacation and Dolores Gray doubled from "Two on the Altar" for the introduction of Miss Sullivan. The intro spots were well done. There was good enough to rate a mention.

This show has one merit—that of introducing fresh talent to the televiewers. Sullivan has frequently taken a chance on unknowns, some of them have worked out excellently and others not so well. In

his absence, the show has been a lot of former burlesque stars, Jack "Peanuts" Mann and Dick Brown. There's room for some type variety in video, but the sketches they did were too far-fetched and scarcely worth the effort they put into them.

Buster Keaton, assisted by Mrs. Keaton, satirized the Romeo and Juliet balcony scene. It wasn't until Keaton moved into pantomime, that he started to extract laughs. He ended on a forte note.

Other comedy on the show was by Henry Youngman, who generally gets his quota of laughs. He mixed some new lines with some old material and came out ahead on this appearance.

Opening the show was Bunny Briggs, one of the more facile dancers. This Negro temper waxes easily, hits a nice stride and did very well even though his stint was overlong. Complaining the act (Bugs, Andre, Andree and Bonnie) made a good impression with their dancing mannikin routine.

**THE EGG AND I**  
With Pat Kirkland, John Craven, Doris Rich, Frank Twedell, Grady Sutton  
Writers: Manya Starr, Robert Soderberg  
Producer: Montgomery Ford  
Director: Jack Gage  
15 Mins.: Mon.-thru-Fri., 12 noon  
Sustaining  
CBS-TV, from New York

"The Egg and I," a daytime serial based upon the Betty MacDonald best-selling novel which CBS-TV preem Monday (3), will have little difficulty in building a sizable midday audience. For in light of the book's wide readership and the fact that several films have been based upon the story most viewers will be presold.

TV adaptation of the original appears to have captured the flavor of the original and those who became acquainted in other media with the tale of a young couple who moved to the country to start a chicken farm will be reasonably satisfied with the latest version.

For the opening episode Pat Kirkland and John Craven, as the city-bred couple, were shown abandoning their small apartment to live on a chicken farm (for the rest of their lives). It proved to be a dilapidated structure replete with rustic simplicity but both resolved to make the best of it.

Miss Kirkland and Craven were well cast as the newlyweds. Doris Rich and Frank Twedell turned in good characterizations of Ma and Pa Kettle, a pair of shiftless ruralists. However, their portrayals fall short of the performances of the screen Kettles, Percy Kilbride and Marjorie Main, whom viewers will immediately think of. Grady Sutton is believable as Jed Simmons, another bucolic character.

Producer Montgomery Ford endowed the initiative with appropriate physical production values and the backwoods locale was realistic even down to the chirp of birds; a wittering over the audio. Jack Gage's direction was competent. Withal, the TV counterpart of "The Egg and I" should easily nab a sponsor within a few more airings.

Gilb.

**MOVIE MATINEE**  
With Betty Parry, Fred Daiger, Others  
30 Mins.: Tues., 1:15 p.m.  
Participating  
WKKW, Albany

Betty Parry, woman's program director for this 10,000-watter, has begun a series of originations from Warners' Madison Theatre, combining features of her regular radio show with audience stunts and giveaways. First block made uneven listening; some portions were reasonably interesting, and others had little point to non-visuals. Pickup was quite bad in spots, the tone from house p.a. system lacking clarity and fidelity. Interview with advertised guests, Melvyn Douglas and Signe Hasso—appearing at Saratoga Springs in "Glad Tidings"—proved rather disappointing.

A better balance between aural and visual, plus sharper routing, would be desirable. Recipe exchange with femme representative of Dairy Council could have been cut. Pickup there slid off markedly. A dog adoption award to a girl holding lucky ticket had a warm touch—official of Humane Society discussed proper method of handling the animal. "Wish Come True" bit could be built; plug by service station operator, as gift is awarded, should go out.

Fred Daiger handled himself well down in the auditorium trying on women's hats—the old Tom Breneman business. Miss Parry, probably nervous, had sure and ragged moments. Friendly, intelligent gal will undoubtedly improve as she gains feel of theatre. On house viewpoint, program is attractive.

Jaco.

**General Electric's "Great House"**  
Closed its summer season on CBS-TV Sunday night (2) with a bright, sparkling hour of quizzing and entertainment that indicated the show, perhaps in a condensed, 15-20 hour version, might be a good bet for a year-round operation. Out breaks like the "First Morning Show" to the 9 o'clock period next Sunday night, 9. Regular panelist William Gaxton was joined for the finale by Joe Laurie Jr., Margo Jones and dear Dairymilk. All of them, naturally, are hep on show biz and had little trouble with most of the shiklers propounded by emcee Edward Kelly. In addition, they projected their own personalities neatly, with Gaxton and Laurie in particular sparking the show with some rapid-fire bantering.

Gage's talent indeed was also tops for the windup, both in their solo spots and in their projected view of the question for the finale. Culture of the guests and their number evidenced that GE didn't spare the budget, with Florence Beaudet, Valerie Davis, Eddie MacMahon, Cy Coleman and Eric and Betty George all contributing to the fun. Questions, per usual, were based mainly on show biz and its history and the panelists demonstrated long memories in coming up with the answers. Kirby, who took over the show after Oscar Levant failed to make it in the first two weeks of the season, again displayed a pleasant personality and a knowing way of keeping the hour perking.

**"Your Easy Reporter,"** CBS-TV stunner which is filling the hiatus of Alan Young, shows a marked improvement from its preem a couple of months back. However, it still has some good ideas. Host, Gage, instead of just giving some interjection of the week and its background, through film clips. Much of the material consists of interviews and some lacks the spot news quality, but nevertheless it holds interest. There was some good integration of show caught Thursday (20), as in stringing together items on the Korean cease-fire, Iran and Japanese peace treaty talks.

Show manages to develop the feeling of exclusivity, in the interviews with Senators and in the special reports by correspondents. Alexander Kendrick's report, for example, on Yugoslavia's drift from orthodox Communism towards more private enterprise, showed aspects of the country not generally seen as TV or the newsreels. Feature items were Vice-President Barkley with Mrs. Washington, and the Little World Series (12-year-old baseballers), both interesting but overlong.

Program is all on film, which presents problems. Narration segments with Grifling Bancroft were out of synchronization, and Bancroft shout out number a bit. Some of the timing was jumpy, having out of traditional format. Adjustment of contrast between film of different photographic quality wasn't made quickly enough. There's an unnecessary carryover from AM in the correspondents' winding their stunts with, "This is Alexander Kendrick, Your Easy Reporter in Belgrade." It's true that functional in radio but excess baggage on film.

Seattle's Al Davis, Jaco's freelance announcer and scripter, has been named program director of KING here. Davis was one of two announcers who gained kudos last fall for 24-hour stint to raise funds for Seattle's Symphony. He succeeds Grap Merrill, who has been upped to production manager.

SOMERSET MAUGHAM

With Joseph Schildkraut, Rita Gam, Ross Martin, John McGovern, Richard Newton, Adelaide Klein, Wm. Codmore, Canada Humphrey  
Producer: John Gibbs & Ann Marlowe  
Director: David Alexander  
Writers: Theodore & Mathilde Ferro  
30 Mins., Mon., 9:30 p.m.  
ABC-TV, from N.Y.  
(Cecil & Prey)

The Somerset Maugham session of storytelling has returned to a full-hour format on an every-other-week basis, alternating with the Robert Montgomery Lucky Strike dramas. During the summer the program was reduced to half-hour weekly status.

Opening yarn was one of the more pleasant Maugham stories, a charming comedy "Appearance and Reality" which had excellent cost topped by Joseph Schildkraut playing a member of the French Senate looking for a romantic attachment. Schildkraut's misfortune is that he sent his young male secretary to do his courting with a mincequin (Rita Gam), and eventually Schildkraut's amnesia and the model get applied.

It's an odd theme, but it was excellently handled. There was good movement, lively direction and some handsome production. It's a cleverly written yarn inasmuch as it shows Schildkraut being taken over, but the process is sufficiently subtle to lead the august Senator to believe that he's taking the young man's place.

The show could dispense with Maugham's filmed introduction in as much as it appears the filming and audio were made separately and they're not synchronized. Commercially with Wendy Barrie in the top spot are well produced, but the initial spot had Miss Barrie talking about the new black hair dye. She wore a black spangled gown and showed the same color accessories and advertised hair-color to match. Her own tresses, though, were still blonde.

MARY KING SHOW

With Gloria Van, Harry Hall, Barbara Becker, Don Lazee Chorus, King ork  
Producer: Andy Christian  
Director: Dave Brown  
Writers: Brown, Larry Johnson  
30 Mins., Thurs., 9:30 p.m.  
STANDARD 60 OF IND.  
NBC-TV, from Chicago  
(McCann-Erickson)

Why King, radio's "Mary King" who many years is back on the air, NBC-TV not offering up another setting of his scintillating, half-hour tales as indicated by the third season's production. It contains all the elements designed to please those who have been looking for a touch of nostalgia and a dash of newness.

King's production and Dave Brown's direction rate commendation for carefully showcasing the actor's display with sound, close-up, and camera, again, before the camera. Gloria Van, Harry Hall and the Don Lazee chorus, Chirper Barbara Becker is always for the first time. Of the warblers, Miss Van registered as the most professional with her chirping of "More Than You Know."

"Hall also loomed as a corner with his "Shanghai" and "Let's Fall in Love." Miss Becker displayed a fetching pertness as she handled "Whistle a Happy Tune" during the musical production, but opening show business hindered her vocalizing.

Half of session was given over to a production treatment based on the country fair theme. Featuring the Don Lazee chorus as well as the top-billed singers, it was a brightly embellished turn that pleased both sides. There was a lot of movement and pleasant singing against smart sets comprised of a shooting gallery, high-spirited and tunnel of love and other midway props.

King handled the hosting reins in a smooth fashion that bespoke his years in show biz. Maestro also broke out his sax for a couple of choruses behind Miss Van's featured number. Don's backstop was likewise out of the top drawer.

Standard Oil's commercials, hosted by Wes Howard and Jim Hamilton, look to again rank among the better TV pitches.

Lee Tracy as TV 'Malone'

Lee Tracy has been signed for the title role in "Anastasia Mr. Malone," television of the radio show which will be bankrolled on ABC-TV by Scribner on alternate week. Show goes into the 4 p. m. Monday slot.

WHAT'S PLAYING?

With Maggi McNellis  
Producer: Emanuel Demby  
Director: Charles Adams  
Writer: Allen Swift  
15 Mins., Mon., 6:45 p.m.  
Sustaining  
WJZ-TV-ABC, N.Y.

Here's a bright new idea in collaboration between the film and television industries, which should work out to the mutual advantage of both if the picture firms see their way clear to being in. Basically, the show traverses three different films each week, utilizing short film clips, picture supplies by the distribute in return for the gratis plays. Fennec Maggi McNellis preceded the screening of each clip with a few explanatory notes.

TV, on the basis of Miss McNellis' intro to the program, is actually getting the short end of the deal. She defined the show's purpose as an aid to the usual family squabble after dinner each night about what film they should go to see. That would imply that WJZ-TV is inviting viewers to turn off their sets and hike out to their nabe filmery to see one of the picture represented. What sponsors of the station's program later that same evening are going to say about the idea remains to be seen.

Film comparables, by the same token, stand to gain considerable free exploitation and lullaby in return for the film clips. But Emanuel Demby, who's packaging the venture, reportedly has already run into trouble with the majors on the deal and, without their cooperation, the show cannot mean too much. Clips on the screen Monday night were from "Mr. Peck-a-Boo," "English Language," produced in France by Jacques Bar, and being released in the U.S. by United Artists. "Emperor's Nightingale," a foreign indie script, and Republic's "Fighting Coast Guard."

While the show is currently aired locally only, ABC is said to have plans eventually to extend it to a network basis. That would mean that only clips from unreleased films could be used because of the various booking dates lined up by theatres in different parts of the country. That, in turn, would make Demby's work all the harder. By keeping the program local, on the other hand, the web should not run into too much difficulty in lining up a circuit of nabe houses as a backstop.

Miss McNellis, beautifully-gowned as usual, did a brightly competent job on the initial, spotlighting human interest angles in the pic as scripted by Aileen Swith. Director Charles Adams several times switched cameras on her during one of her speeches, forcing her to shift awkwardly from one position to another. Film clips looked good on the screen, although "Nightingale" didn't mean much without the color it has in theatres.

THEATRE

With Tom Powers, Sheila Bromley, Don McPherson, Ripley Gore, George Walker, Paul Hayes  
Producer-director: Grant Tinker  
Writers: Brenda Webster  
30 Mins., Thurs., 9 p.m.  
PROCTER & GAMBLE  
NBC-TV, from New York (film)

"Firestone Theatre," after a summer series of eight live shows produced and directed by Albert McCleery, returned to its regular weekly feature format Tuesday (28). Vehicle was a mild comedy of a formalized sort, which put the alter back into its old groove. It's fluffy, escapist stuff, in a commercial vein, and the program should hold on to its good ratings—helped in part by following Milton Berle.

Brenda Webster's yarn, "Comes the Day," dealt with a wife who felt that her successful executive husband was working too hard and should relax. He retired, but the frau was so busy with her rich work that his retirement became a bore, and he sought some innocent merriment with the blonde widow next door. That, of course, played the misadventure, but all ended happily when he returned to his firm, setting up an office in Europe which allowed them to combine a holiday abroad with the business junket.

This inauspicious femme-mag-type yarn was given a fairly slick production. Settings of the film were good and the ending was effective. Tom Powers and Sheila Bromley were starred and played the couple competently. Others in the cast were Eve McVeigh as the blonde, Bigelow Sayre as a charity worker, Paul Moxey as a business exec and Peggie Walker as a maid. Commercials for Dixie Ivory and Clasen, on film, were par. Brief.

MARTIN KANE, PRIVATE EYE

With Lloyd Nolan, Walter Kneale, Nicholas Saunders, Frank M. Thomas, Lerry Kroeger  
Producer-director: Frank Burns  
Writers: Don Sanford, Henry Kane  
30 Mins., Thurs., 10 p.m.  
UNITED STATES TOBACCO CO.  
NBC-TV, from N.Y.  
(Kusnetz)

Lloyd Nolan's video debut in the name role of "Martin Kane, Private Eye," vacated by originator William Gargan, was anything but happy. The erstwhile film-leader, Michael Kane, was cranked by an incredible script in this third-year series (that has also known considerable weirdness during the Gargan regime). Nolan did not seem to be on the qui vive in the starring part, though his urbane polish indicated that he will move into the groove before long. That he has been recently essaying Kane in the radio counterpart on the same net Sunday afternoons suggests that it will take him somewhat longer to bridge the gap. His capabilities as an actor are sure to show in the difficult transition period.

Story was laid on the Brooklyn waterfront and involved such assorted characters as a Chinese tattoo artist (Berry Kroeger) and his criminal femme accomplice; a sailor and whiskey-kuzzling medical inebriate with whom; another scene who becomes a corpse from food poisoning (announced by the Doc as poison) via the skin-engraving route; and the regular casting of Nicholas Saunders, as Sgt. Ross, Frank M. Thomas, as a police captain, and Walter Kneale, as the Happy Member who pitches cigars and tobacco in his shop.

The idea of having an atomic formula vamped on a job before they turn him into a bomb, and slip his body into an adjoining funeral parlor, seems to stretch credibility to ultra-fantastic proportions that the pulps cut up. A dame was dragged in by the heels as the dead sailor's sweetheart to furnish the skirt appeal.

Program is live to 38 cities, limited to 25. Plugs are divided among Sane and Encore clips and one first and Don's Best pie to beacco.

THE BIG STORY

With Nat Polen, Helen Donaldson, Harry Davis, Leni Stengel, James Lewis, John Shay, narrator Bob Sloan  
Writer: Ernest Kinoy  
Producer: Bernard J. Prockter  
Director: Charles S. Kinner  
30 Mins., Fri., 9 p.m.  
PALL MALL CIGARETTES  
NBC-TV, from New York  
(S.S.C.A.R.)

"The Big Story" returned to NBC-TV Friday (31) after an eight-week summer layoff with a weak dramatization of how an Alameda, Calif., reporter built up a crooked political machine in his town. Incident is said to be based upon a true experience. However, the color version, which took week with pleasant results that one gained the impression that the original was considerably exaggerated.

Particularly backdated were several scenes in which a shaken donor, a restaurant proprietor awkwardly as the press, divulged the info upon investigation. Don had a shrug of acquiescence and called the camera's attention to the district attorney. This testimony conveniently put the machine boss in San Quentin and got the scribbles paper off a \$100,000 libel hook—as easy as all that.

Technical portions of the program reflected condensed in care. Backgrounds were filmed in Alameda and gave a documentary flavor to the story. Other physical aspects of the show demonstrated sound production values. Unfortunately, neither the yarn nor the performances measured up to the technicians' work. Nat Polen turned in a mechanical portrayal of the reporter and Helen Donaldson was hardly believable as the woman publisher. Harry Davis was fair as the restaurant owner.

By turning to authentic experiences of newspapermen as a source of material, "The Big Story" doubtless has meritable documentary reservoir at its disposal. But this alone won't guarantee a wide viewer audience. It's a combination of good material, expert adaptation, crisp acting and technical brilliance that builds a nabe. Nielsen. Plugs for Pall Mall cigarettes were entirely too frequent for a dramatic show.

WMCA Crawford Bupples

Crawford Bupples is starting a major campaign on WMCA, N.Y., with 24 topical programs weekly for 30 weeks. Drive kicks off Tuesday (11). Agency is Al Paul Letton. Indie also picked up a spot campaign for Carolina Rice, via Donaghy & Coe.

SEARCH FOR TOMORROW

With Mary Stuart, John Sylvester, Cliff Hall, Lynn Loring, Bea Johnson, Sara Anderson, Chester Kingsbury, organist  
Producer-director: Charles Irving  
Writer: Agnes Eckhardt  
15 Mins., Mon.-Fri., 12:30 p.m.  
PROCTER & GAMBLE  
CBS-TV, from New York

"Search for Tomorrow," which is a low-budgeted soap, nevertheless should do a good job for its bankroll. Procter & Gamble, Agnes Eckhardt, who is scripting the series, appears able to endow it with some fairly mature dramatic values and producer-director Charles Irving seems able to mount the production convincingly.

On the green Monday (3) the episode eschewed the usual soap opera technique of presenting the entire dramatic personnel. Instead it was played with only four of the central characters in three tight scenes. It started with an argument between Victor Barron, a dominating executive, and his son Victor, who prefers photography to dad's contracting business, and briden under his father's domination. This was sensitively handled with the antagonists' views stated sharply and with validity.

Following scene, in which the son's wife and daughter wonder why he hasn't come home, didn't register with the impact it should have had. Final segment, in which the wife called her father-in-law and learned of the heated argument, provided the cliffhanger element.

John Sylvester, as the son, and Cliff Hall, as the father, put over their characterizations well. Mary Stuart, the femme lead, wasn't convincing in her maternal role, though she did better in the telephone bit. Lynn Loring, six-year-old actress, was so-so as he child.

Irving's direction, using a simple set in the opening scene and an "in the room" technique in the other scenes, concentrated on effective closeups and fluid camera work. Lighting was in a low key. In keeping with the sombre mood, Initiator came over well, except for one cliché, the father crushing out his cigar angrily in the ashtray.

Commentaries for Spie and Sane and Jay were good. However, following the Jimmy foreboding finale sequence with a plug for Jay seemed incongruous.

MARCH ON

With Charles Herring, Bob Klingler, Two Sharps and a Natural, Marda Chandler, U.S. Navy orchestra, Armed Forces chorus, others  
Producer-director: Lee Schulman  
Writers: William Lawden, Jim Deveny  
30 Mins., 8:45 p.m., Sat.  
Sustaining  
KING-TV, Seattle

This weekly half-hour show presented by talent from the Armed Forces (Navy Army Marines Air Force) in the Pacific and area showcases sent top talent from local shows; gives producer-director Lee Schulman a chance to show his skill in putting together a big live show, and also can give job in something workable by the various branches of the military recruiting pitch thrown in.

One branch is another each week. This time it was the Navy, and the Navy orchestra, under Chief Musician John Porter, backed the show in fine fashion, also contributing two numbers. Charles Herring, Naval Reserve, handled announcing and narrating chores well, and insertion of beccally made film on use of "exposure" work by Navy Patrol plane was well integrated.

Two Sharps and a Natural, vocal trio with guitar accompaniment, Steve and Peter Antes and Kenny Davis, guitar, from Fort Lewis (Army), socked over "Once in a While" and "Come On My House," scoring both musically and visually. Boys are really good.

Bob Klingler, Navy soloed Blue Moon" effectively and Marda Chandler, Navy, did a nice job with "Where or When." Trio from orchestra was also spotted for a feature. Leonard Myers, Army, displayed top technique in piano solo of "Swans (Concerto)," and the Armed Forces chorus, comprised of men and women from four branches, added to the entertainment value.

Producer-director Schulman, program director of the stat, did a standard job of putting the show, achieving some eye-catching effects with use of lights, props and cameras. All together it was a swell show that rates right up there with the best the nets have to offer.

COLGATE COMEDY HOUR

With Jackie Gleason, Johnny Johnston, Rose Marie, Esther Junger Dancers, Al Goodman orch  
Writers: Joe Bigelow, Arnold Horowitz, Arnie Rosen, Coleman Jacoby, Gleason  
Producer-director: Jack Hurdle  
Production supervisor: Sam Fuller  
60 Mins., Sun., 8 p.m.  
COLGATE-PALMOLIVE-PEET  
NBC-TV, from New York  
(Sherman & Marquette, Bates)

Probably the highest-budgeted, single-sponsor extravaganza on the TV spectrum (with the client picking up talent-production-time tab exceeding \$3,000,000 a year), "Colgate Comedy Hour" has to deliver—or else. Last season, for its initial semester, it swept the Nielsen field, with the assorted comedies of Dean Martin & Jerry Lewis, Eddie Cantor, et al., leaving the competing "Toast of the Town" way back in the CBS stretch.

At this kind of coin, "Comedy Hour" can't afford too many misfires, particularly in a season when the Ed Sullivan "Toast" display is due for a considerable talent re-furbishing in an effort to replace its No. 1 rating position. Colgate is spreading its TV wings this season to encompass a talent parlay embracing the aforementioned Martin & Lewis and Cantor, with rotating cycles by Jackie Gleason, Tony Martin, Spike Jones, Abbott & Costello, Ezio Pinza and some added starters.

Teecoff of the new season Sunday (2) found Gleason at the Colgate starting post (initially NBC had hoped to maneuver Martin & Lewis into the '51-52 leadoff spot, but medical orders to Jerry Lewis to take it easy forestalled the early entry).

With Johnny Johnston and Rose Marie (ex-Baby Rose Marie) as gueststars, with the usual production trappings and Gleason in fine fettle in transferring his antics over from his DuMont-slotted "Cavalcade of Stars," the Colgate premiere, while far from spectacular, nonetheless had its fair quota of entertaining moments. The past year has seen Gleason's emergence as a comedian growing stature, particularly in his "profile" delineations.

His Reginald Van Gleason is peculiarly suited to his comedic flair, as was demonstrated anew on Sunday's show. Again, his pantomimicry as a frustrated idler in Central Park, or as a father trying to explain to his son his getting fired (reminiscent of his onetime Riley role on TV), showed a versatility that blended some lighter nuances with his customary broad comedy. As such, Gleason rates the endorsement of the pivotal Sunday 8 to 9 NBC spot.

Certainly the hour's top moments stemmed from Gleason's contributions (along with the assist from his writers), while both Johnston and Rose Marie registered only so-so in their guest vocal spots. Former attempted the "Guys and Dolls" tune, "You're Rockin' the Boat," but while it may be a smash hit in the Broadway musical, it was stripped of its wallop in a solo spot. Rose Marie, who goes into the forthcoming "Top Banana" musical, overmugged and that old stylized stance while singing didn't particularly help. She fared better in a "Razmatazz" dueting with Gleason.

The Esther Junger Dancers were highlighted in the show's major production number, spanning four previous "Drugs" ("Good News") to the modern idiom of "Surround With the Fringe on Top" ("Oklahoma"). It was pleasant viewing.

Eddie Cantor came on at the fadeout for some play and to trailerize his Colgate show next week and subsequent headlines. Al Goodman's musical background was, per usual, among the show's assets.

Colgate's four-way commercial spritz of Jax, Palmolive Soap, Colgate Dental Cream and Listerine Shampooed toward the same ilk—film-cartoon pattern as last year.

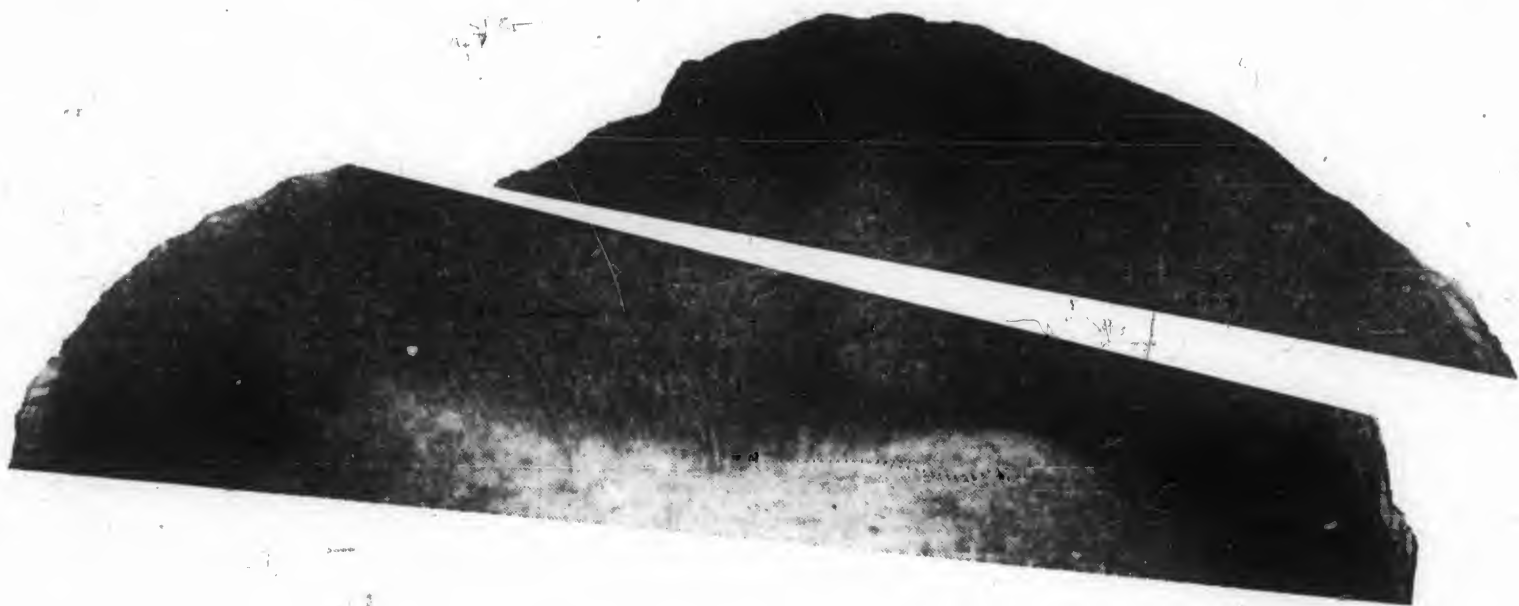
WATCH AND WIN

With Ben Alexander and Lesley Alexander  
Producer-Director: Ben Alexander  
Director: Jim Fekins  
30 Mins., Wed., 9 to 9:30 p.m.  
UNION OIL CO.  
KPIX, San Francisco

While this program is a commercial pitch in great part with sponsor's product an essential part of the "game" and almost in continuous view, the content is interesting, pleasing and fast moving. Setting is a desk cluttered with all several rows of miniature oil pumps, each of which has number or star on bottom. Nearby is another rack with rows of oil cans also representing sponsor's product.

Privilege of engaging in contest is achieved by sending postcard, produced at sponsor's oil station. (Continued on page 46)





**LIKE TO HAVE**



# A PIECE OF SKELTON ?

*With this announcement, CBS Radio opens the mass circulation of night-time, network radio to advertisers with limited budgets. Also, to large advertisers for special promotions.*

**RED SKELTON**, star-showman, star-salesman—and his 13 million listeners—are now available on a one-time basis. The cost: less than a color page in a mass magazine.... Here's how a one-time budget now fits big-time radios:

**QUESTION:** How?

**ANSWER:** Red Skelton's regular half-hour show—one of the "top ten" in all radio—will be on the air for 39 consecutive weeks, starting October 3. Each mass-market broadcast will be sold to a single sponsor (but a sponsor will not be limited to a single broadcast).

**QUESTION:** How will advertisers use the show?

**ANSWER:** To say something special with *impact*—as explosive as the laughter of Skelton's listeners.... Here is mass radio uniquely produced to launch a new product—kick off a drive—announce a contest.... Here also is the perfect opportunity for the split-timing and commanding attention that many advertisers need for peak-selling seasons and holidays: Christmas, White Sales, Mother's Day, Father's Day, Straw Hat Time, June weddings and graduations. (Skelton ad libs over our shoulder: "For Thanksgiving, we can sell bogs and bogs of cranberries.")

**QUESTION:** Any merchandising tie-ins?

**ANSWER:** Displays and mailings will flash the appeal of Skelton's personality, tying-in program, product, and purse at the sales counter.

**QUESTION:** What's the time of broadcast?

**ANSWER:** During a peak listening hour—9:00 to 9:30 p.m., Wednesdays. Between the big-audience attractions of Dr. Christian and Bing Crosby.

**QUESTION:** How many stations in the Skelton line-up?

**ANSWER:** Stations accounting for 91.4 per cent of the entire CBS Radio circulation are available for clearance.

**QUESTION:** How many listeners on an average program?

**ANSWER:** Year-in, year-out, Red Skelton in front of a microphone is a human, fun-making magnet. Last season, he drew an average weekly audience of more than 13 million people.

**QUESTION:** How much does the show cost?

**ANSWER:** \$23,500—including time, talent, and merchandising. To give this price a yardstick: For \$23,500, you can tap a mass audience and listener-loyalty that took an annual investment of \$1,500,000 to build.

**QUESTION:** How will sponsors be scheduled?

**ANSWER:** Solely on a first-come, first-to-profit basis.

**QUESTION:** Are there any other answers?

**ANSWER:** Just a reminder: *To say things that get things started...or to give a peak-selling season a higher peak than ever, RED SKELTON is your boy....* For a program date that fits your needs, call your representative at...

**THE CBS RADIO NETWORK**



## Television Chatter

### New York

Jim Owens, former account manager in the DuMont sales department, upped to the post of account exec. . . . Anita Gordon, former singer on the Edgar Bergen radio show, signed as featured vocalist on CBS' "Ken Murray Show." . . . Lynn Cleary named manager of sales service for DuMont. . . . Patricia Bowman returns to her Saturday night show on CBS this week (8) after doing a three-week ballerina stint at the St. Louis Municipal Opera. During her absence, singers Kyle MacDonnell, Peggy Lee and Jane Morgan subbed.

Alex Mumfert, formerly with the March of Dimes, added to the NBC press department to handle publicity for "Colgate Comedy Hour." Bill Hosie, department staffer, has been assigned to work exclusively on the two Kate Smith shows for the web. . . . Bill Merritt joined the DuMont sales department as an account manager. . . . DuMont moving "Johnny Olsen's Rumpus Room" into the 1 to 1:30 p.m. strip, with "Take the Break" taking over the 12:30 to 1 period. "For Your Information" goes into the noon to 12:15 segment, and "Mid-Day Headlines" is being switched into the 12:15 to 12:30 time. . . . Georgette Heine, who worked with the Arena Theatre in N. Y.'s Hotel Edison last

year, joined CBS-TV as assistant to casting director Robert Fryer. . . . Don A. Davis, radio-TV chief of the Jaffe agency on the Coast, is east on a sales trip. . . . Bob Bach and Jess Kimmel added to the CBS-TV programming staff as color producers. Bach has been assistant producer of CBS' "What's My Line?" while Kimmel last year was assistant to Max Liebman, producer of NBC's "Your Show of Shows."

Harvey Stone guests on James Melton's NBC-TV show tomorrow (Thurs.). . . . Jay Barney plays the agent on "Treasury Men in Action" tomorrow. . . . Robert M. Shaw is new administrative assistant to Harold L. Morgan, ABC-TV program v.p. . . . WOR-TV starts Harry S. Goodman's "TV Telephone Game" cross-the-board on Monday (10) at 3:30 p.m. . . . Bill Gargan returned from Palm Springs. . . . Danny Thomas returns to the "All-Star Revue" on Oct. 13, going back to the Coast after his second show (Nov. 10) for his remaining stanzas. His daughter, Margaret, makes her film debut as Gus Kahn's daughter in "I'll See You in My Dreams." . . . Alan Dale guests on Roberts Quinlan's NBC-TV show Friday (7).

Ed Peck signed for two years as star of the recently returned "Flying Tigers" on DuMont and is doubling this week into "Martin

Kane" on NBC. . . . Anne Hoelting, German actress selected as "Miss Color TV" as part of the hoopla surrounding the recent demonstration of American color video at the Berlin youth rally, in N. Y. for further publicity under the direction of the Economic Cooperation Administration and CBS.

Lux Video Theatre (CBS) bought William Kozlenko's television adaptation of "Julie," short story prizewinner. Yarn deals with a temperamental famous actress. . . . Dr. Bruno Furst, memory expert, guests today (Wed.) on New Jersey Board of Education's TV program over WATV, Newark.

### Hollywood

Vincent Price, who has made several video appearances, makes his telefilm bow in "Dream Job" at Jerry Fairbanks Productions. . . . Sherman Harris is set as co-producer with Walter Thompson of a series of five-minute dramatic telefilm for Teevee Co. . . . Lex Boyd of KRON-TV, San Francisco, in town to ogle the new Louis D. Snader telecriptions. . . . Old Gold picking up the tab for "Queen For a Day," which makes its debut on KECA-TV, Sept. 13, with Jack Bailey emceeing.

Sid Kuller will produce "One Thousand and One Nights," vidpic series based on the stories by Ben Hecht. Hecht will script and direct at least eight of the half-hour telefilms. . . . KTLA started signing on at 3:30 P. M., adding seven and one-half hours weekly to its sked. . . . Don Dewar and Jack Boyd

bought out Dick Moores' interest in Illustrate, Inc., film animation company with Moores departing the company he helped found, because of ill health. . . . John Sutton and Lynn Roberts snagged the leads in "Not a Bit Like Jason," latest in the Frank Wisbar "Fire-side Theatre" series. Script is a teleplay original by Marion Cooper.

R. E. Stokin heads Screen-Televideo Productions, subsid of Screen Associates of Beverly Hills. . . . Val Larsen Productions formed to package radio and video programs. . . . Les Brown and his band inked to a long-term deal at KTLA, starting Sept. 9, opening on the "Bandstand Revue" emceed by Harry Babbitt. . . . Vidfilm producer Scott Brown back in town after shooting on "The Calico Kid" series was halted in Besa, Ariz., by a downpour. . . . Starlighters inked for the Red Skelton vidshow. . . . Eddie Cantor set Edith Barstow to do choreography on his Sept. 9 "Colgate Comedy Hour" on NBC-TV. . . . Lee Savin inked by Ralph Branton to produce the upcoming "Gentleman Burglar" vidpic series which will star George Brent. First of the series, based on the "Raffles" yarns, will roll Sept. 20. . . . Film director D. Ross Lederman heads the newly-formed Television Productions Co., capitalized at \$100,000. Directors include radio's Wendell Niles. . . . Elizabeth Talbot-Martin subbing for the vacationing Kay Mulvey on KTTV's "Open House" program. . . . KTLA launched a new public service program "Playercrafter's Club," cross-the-board under the auspices of the California Teachers' Association, Southern Section

. . . Peggy Ryan and Ray McDonald inked for five more Snader Telecriptions.

Sid Rogell, exec veepee of Jerry Fairbanks Productions announced purchase of "The Great McClosky" for the second in its "Hollywood Theatre" series. Story and screenplay is by Irvin Ashkenazy. . . . Telepix announced appointment of Dick Lewis as veepee in charge of midwest sales. . . . Lina Romay planned to N. Y. to guest on Faye Emerson's "Wonderful Town" Saturday (8). . . . Andy Potter producing a new show, "Queen of Monte Carlo," starring Zsa Zsa Gabor. Dina Fields, longtime staff writer on the Bob Hawk show, will be co-writer with Jack Crutcher who originated the idea of the half-hour audience participation show with a Monte Carlo background.

### Chicago

Bill Hobin, who won his video spurs as director of NBC-TV's "Garroway At Large" showpiece which is currently closeted due to the web's lack of time availabilities, has answered Gotham's siren call. He's joining producer Max Liebman as director of the "Show of Shows." . . . Chi video packager Herb Laufman is opening a New York branch. . . . Old Gold has decided to pick DuMont's "Down You Go" Sept. 21, two weeks earlier than the planned Oct. 5 kickoff. . . . Dick Lewis Inc., Chi commercial art firm, and Telepix, Hollywood TV film outfit, have merged. Dick Lewis, prexy of the art company, was elected veepee of the new organization. . . . Charles Bailey, ex-Chi NBC scenic designer, now headquartering in New York. . . . Harvey Lumber Co., remains aboard WENR-TV's "Mr. Fixum" for another 26 weeks. Art Youngquist works the Mr. Fixum role. . . . Jim Moran, car dealer turned video emcee, has been given a lifetime honorary membership in the American Guild of Variety Artists. Moran is a major user of variety talent on his Friday night "Courtsey Hour" via WENR-TV. . . . ABC-TV's "Super Circus" queen Mary Hartline missed her first telecast in three years Sunday (2). She's vacationing. . . . Bowman Dairy and Swift are having another 13-week go on WBKB's "Creative Cookery."

### London

George R. Foa telecasting his ninth operatic program Sept. 9 with his production of "La Boheme" with Lilly Stanley, a singer from Crete, making her television debut as Mimi and Kenneth Neate and Hella Toros as chief support. Charles Mackerras, Sadlers Wells' youngest conductor, will direct the orchestra. . . . Patricia Neway, star of the recently produced "The Consul," made her second television appearance in a program of folk songs and spirituals yesterday (4) prior to her return to the U. S. . . . Gus MacNaughton making his debut in the third of series titled "The Lighter Side" presented (12) containing a humorous slant on current affairs in the holiday spirit with Eleanor Summerfield, Ernest Maxim and Ray Johnson and Harry Noble and Frances King providing singing and character background.

### Agents Cry Wolf

Continued from page 33

signing most acts on the strength of the tele sector. They've also been approaching top names to come into the offices on the strength of being able to get them tele shows. Since they'll be unable to deliver in that direction, there's likely to be considerable movement from one agency to another.

The packaging agencies have been hit even harder. As one packager put it, "Why should the networks encourage us when they've got their own shows to sell?" Situation has reached the point where the nets will give no guarantees to bundlers willing to stand all costs of kinescoping a show. This is in contrast to a couple of years ago when the nets would shell out all or at least part of the costs if the prospectus looked worth while.

As with the case of talent agencies, the packagers' sole hopes, these days, lies in the possibility that they'll be able to sell a program when nets discard a show.

The ad agencies are similarly hit in such a situation. The Madison Avenue heroes, these days, are the ones who can get a good slice of network time, and not those that can put on a high-falshen program.



"Unlocking words..."

The most modern method of teaching small children to read—the method by which new teachers are trained at Millersville State Teachers' College—was recently featured on "MSTC Presents" on WGAL-TV. Every other Sunday afternoon at three o'clock, living rooms in the WGAL-TV area become schoolrooms for one-half hour. Hundreds of adults learn broadening, worthwhile facts about today's living, are taught new, helpful, skills. Professor George Anderson of Millersville State Teachers' College is the moderator on these educational telecourses which have covered such subjects as: a series

on the use of the slide rule; a program on leatherworking; a demonstration and instruction period in carving; a program on linoleum cuts. Wide public interest, in this one of many community service programs carried on WGAL-TV, is evidenced in the fact that after each show the station receives an average of 180 requests for a copy of the complete program proceedings.

**WGAL-TV**  
LANCASTER, PENNA.

A STEINMAN STATION • Clair R. McCollough, Pres.



Represented by

ROBERT MEEKER ASSOCIATES Chicago • San Francisco • New York • Los Angeles

# Your Lucky Strike Hit Parade returns this week!

## ON RADIO THURSDAY

with



## Guy Lombardo

and his ROYAL CANADIANS

featuring—CARMEN • LEBERT and VICTOR... with  
KENNY GARDNER • BILL FLANNIGAN • KENNY MARTIN • CLIFF GRASS  
and Your Lucky Star of the Week  
(selected from the nation's most popular vocalists)

## ON TV SATURDAY

with



and the  
LUCKY STRIKE ORCHESTRA  
Plus the HIT PARADERS  
AND DANCERS

## Your Lucky 7 Tunes that you would have heard last Saturday

as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

1. BECAUSE OF YOU
2. COME ON-A MY HOUSE
3. SHANGHAI
4. TOO YOUNG
5. THE LOVELIEST NIGHT OF THE YEAR
6. MORNINGSIDE OF THE MOUNTAIN
7. SWEET VIOLETS

Look and  
listen and...  
**Be Happy-  
Go Lucky!**



COPR., THE AMERICAN TOBACCO COMPANY

## YOUR LUCKY STRIKE HIT PARADE

On N.B.C. Radio Thursday 10:00 P.M. N.Y. time  
On N.B.C. Television Saturday 10:30 P.M. N.Y. time



## Television Reviews

Continued from page 41

tions, to Ben Alexander, whose wife, in view of camera, phones contestant who obviously must watch show at time to participate. A question of the usual non-brain-racking type is asked and if answered correctly entitles person to pick out pump. If a number, contestant gets dollars to that amount. If a star, scene shifts to trademarked oil cans where another choice is made with prize money to match. There is also a mystery voice gimmick for further reward. As much as \$50 may be garnered in the oil pump and oil can categories and \$100 via the mystery voice.

Alexander is a facile, pleasing personality who handles the array of phones in front of him with ease and simpatico. Voice is superior and leisure paced registers effectively. An occasional tendency to wink at the video viewers could be dispensed to advantage but this is a minor flaw that does not detract from the overall solid appeal of the gamut. Lesley Alexander is a likable, attractive adjunct.

Viewers do not seem to mind overemphasis of product since the chief attraction is giveaway angle.

A well contrived attention sustainer throughout. Ted.

**MOHAWK SHOWROOM**  
With Roberta Quinlan, Musical Craftsman Trio, guests; Bob Stanton, announcer  
Director: Dick Schneider  
Writer: Ed Flynn  
15 Mins.: Mon.-Wed.-Fri., 7:30 p.m.  
MOHAWK CARPET MILLS  
NBC-TV, from N. Y.

(George R. Nelson)

Returning for its third year after a summer layoff, this show impresses as an unpretentious and pleasing musical session. Roberta Quinlan carries the brief stanza with her vocalizing and personality with guest artists adding an element of variety to the format. Except for a closing jingle, the carpet company confines itself to one long plug midway. Bob Stanton handling the commercial and occasional chatter chores in good taste. Whole show, in fact, is handled with the kind of taste and informality that builds good will for the sponsor. Show's selling job makes it surprising that the sponsor, in a switch of agencies, has cancelled out after the initial 13-week period.

On the preem (3), Miss Quinlan bowed in the show by reading some congratulatory wires from the NBC brass and delivered a

couple of numbers in excellent style, standout being "September Song." Mel Torme, who seems to be turning up on every TV show as either a guest or regular performer, again guested on this series kickoff with a neat rendition of "We Kiss in the Shadow" plus a duet with Miss Quinlan on "Pretty-Eyed Baby." Miss Quinlan continues to use "Especially For You" as her theme. Herm.

### Raft, Gene Autry Hassle Stalls 'Rocky' TV Deal

Hollywood, Sept. 4.

George Raft ankleed Flying A Productions, telepix company owned by Gene Autry, after a hassle with Flying A on the contemplated "Rocky Jordan" video series.

Autry and his agent, Mitch Hamblburg, say the deal fell on its face because Raft demanded the right to okay stories and the director, and they felt to give in could mean their budget of \$20,000 a vidpic could easily be topped.

Raft's rep, Danny Winkler, contends the deal was nixed because he and Raft doubted the "quality" of telepix planned by Flying A. Winkler's now talking the same deal with Harry Ackerman, CBS v.p. in charge of programming on the Coast.

## Frisco Meet

Continued from page 35

cover news phases of the conference for CBS are Larry LeSeuer, Charles Collingwood, Carroll Alcott, Lewis Shollenberger, Dallas Townsend, Grant Holcomb, Stuart Novins, Walter Cronkite, Don Moxley, Carroll Hansen and Bill Dorais. Bill Nietfeld, KCBS news director, will assist on national radio broadcasts and direct KCBS coverage.

ABC's Washington commentator Bryson Rash, assisted by Coast reporters and commentators Chet Huntley and Hank Weaver, will participate in both radio and TV coverage. Both radio and TV presentations of the conference by ABC will be under the supervision of Frank LaTourette, ABC western division news manager, assisted by Vic Reed, manager of the San Francisco ABC news room.

A four-star team of NBC radio reporters, consisting of Merrill Mueller, former chief of NBC's London Bureau; Alex Dreier, in from Chicago; Elmer Peterson, Los Angeles, and Bob Letts, Frisco commentator, will cover the negotiations. H. V. Kaltenborn, flying in from Korea, will also take a major part in the NBC lineup.

NBC, in addition to the pool tele

pickups, will also provide round-the-clock coverage of treaty sessions via a continuous kinescope recording operation, which will be edited and combined with newsreel films for airing on NBC-TV news shows. Kines are to be made off the screen in N. Y.

A telephone installation costing approximately \$50,000, as well as an elaborate telegraph setup, are part of the facilities being provided newsmen, envoys, notables and others engaged in the business of the conference.

A major center of activity has been established at the San Francisco Press Club, with special telegraph and radio facilities, to service the conference.

Hotels report absolute capacity booking, with delegates absorbing most available rooms. Over 1,000 newshawks have registered, with hundreds turned away without credentials to enter the conference confines.

The city is hopping with visitors, many in foreign dress, with restaurants jammed and tourist traps getting the play of their life.

## WBIG

Continued from page 35

ison termed the reorganization a "must," because of the cut in network revenue that took effect July 1 and the station's own decline in income. Hutchison revealed plans to combine the duties of announcers and control board operators at the studio and also to handle part of that work at the transmitter. He added:

"Selection of personnel to be retained will be made on the basis of merit and ability. As soon as possible, we want to record the diction and voice of the control board operators and technicians to determine those who are best fitted for the combination operation. Similarly, weight will be given to the knowledge of control board operations and technical matters that the announcers may have. Seniority will be taken into consideration wherever possible."

## Sarnoff

Continued from page 35

the trade was the forecast on the possible impairment of network operation in TV with the boom in the usage of motion pictures on video programs. This, of course, is predicated on the extraordinarily high possibility of 80% film content for TV programs. Conservatively, however, General Sarnoff sees TV programs comprising 50% celluloid but that doesn't mean that the big headlines show will not best be served live-off-the-stage, rather than filmed.

The picture business' reactions to the Sarnoff interview were one of respect. The inevitability of the Hollywood-TV mating has long been conceded, and both the RCA topper and the film executives agree that the top film product is the best boxoffice insurance for theatres in the battle against at-home gratis TV entertainment.

## Dagmar

Continued from page 31

some of the dissenters on the wisdom of "reinstating" her contract.

ABC Kines "Dagmar Story" ABC-TV last week cut a kinescope audition of "The Dagmar Story," situation comedy which deemphasizes the comedienne's s.a. Kine, for which Dagmar (Jenny Lewis) got \$10,000 as packager, casts her as a television actress who is the daughter of an apartment house superintendent. It's a personality change for the gal whose stint on NBC-TV's "Broadway Open House" concentrated on her physique.

Gai is dressed in simple, buttoned-up frocks, except for one scene in which she's in her professional gown. Cast includes Enid Markey, as her mother, Robert Emhardt as the father and Jack Carney as her cousin.

Show was produced by Leonard Holton and directed by Bob Doyle. Kine is now making the rounds of the agencies.

It was cold enough to freeze  
everything but Sales, in  
DAVENPORT!

### WOC-TV

**STATE FURNITURE COMPANY—1/2 HR. FILM SHOW WEEKLY**  
During Mississippi River flood, State Furniture received carload of mattresses. Warehouse surrounded by flood waters. State Furniture put mattresses directly into stores, told public its problem on two WOC-TV programs. Also used full-page ad in two local dailies.

According to State Furniture's own check on customers, advertising brought \$12,000 in business — of which TV produced 97%.

Immediately thereafter, State Furniture contracted for additional 1/2-hr. show weekly on WOC-TV.

### DAIRY QUEEN STORES—20-SECOND ANNOUNCEMENTS

The day before last Easter (Saturday, March 24) "Dairy Queen" bought several 20-second and station ident. announcements to tell public of their Easter opening. Additional plugs were aired early Easter Sunday afternoon — a cold, almost wintry day.

Despite very discouraging weather for sale of frozen confections, WOC-TV announcements gave "Dairy Queen" the largest single day in their history — bigger than any previous day in July or August. Dairy Queen now sponsoring live 15-minute weekly WOC-TV production.

#### REPRESENTING TELEVISION STATIONS:

DAVENPORT	WOC-TV
(Central Broadcasting Co.)	(WHO-WOC)
FORT WORTH-DALLAS	WBAP-TV
(STAR-TELEGRAM)	
LOUISVILLE	WAVE-TV
(WAVE, Inc.)	
MIAMI	WTVJ
(Wometco Theatres)	
MINNEAPOLIS-ST. PAUL	WTCN-TV
(DISPATCH PIONEER PRESS)	
NEW YORK	WPIX
(THE NEWS)	
ST. LOUIS	KSD-TV
(POST-DISPATCH)	
SAN FRANCISCO	KRON-TV
(THE CHRONICLE)	

\*Primary NBC Affiliates

Yes, Spot Television Sells Goods!  
For Further Facts, Ask:

## FREE & PETERS, INC.

Pioneer Station Representatives

Since 1932

NEW YORK CHICAGO DETROIT

ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO



DANNY KAYE



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RAYMOND MASSEY



GINGER ROGERS



HELEN HAYES



JANE WYATT



JOAN BENNETT



RONALD REAGAN



JANE WYMAN



LINDA DARNELL



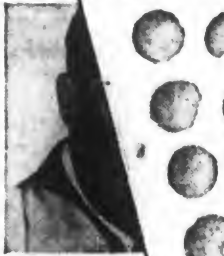
KATHARINE CORNELL



IRENE DUNNE



GENE TIERNEY



REX HARRISON



DOROTHY MCGUIRE



HUMPHREY BOGART



BURGESS MEREDITH



CHARLES BOYER



JOSEPH COTTEN



VAN HEFLIN



DICK POWELL



JILL PALMER



BASIL RATHBONE



DOUGLAS FAIRBANKS, JR.



FRANCHOT TONE



RAY MILLAND



TYRONE POWER

**7<sup>th</sup> Season**  
*starts Sept. 9*

# U.S. STEEL HOUR Theatre Guild on the Air

On September 9, another outstanding season of the U. S. Steel Hour gets under way. Among the top shows already scheduled are *The Glass Menagerie*, *Twentieth Century*, *The Sea Wolf*, *Pygmalion*, *Oliver Twist*, 1984.

The best plays... the best stars... for the best dramatic entertainment on radio. That's been standard since *Theatre Guild on the Air* began in 1945. No wonder the U. S. Steel Hour has become radio's most-honored show.

**SUNDAYS 8:30 PM E.D.T.**

**NBC**  
NETWORK



## From the Production Centres

### IN NEW YORK CITY . . .

O'Neill, Larson & McMahon, Chi agency, is opening a New York branch on Madison ave. . . Bill Lawrence, former vocalist on Arthur Godfrey shows, back in N. Y. . . Vilma Kurer, Viennese actress, working for State Dept. radio and CBS' "Kings Row" . . . Julie Bennett into CBS' "Young Dr. Malone" and NBC's "Counterspy" tomorrow (Thurs.) . . . WMGM's Ted Brown, Marty Glickman and Bert Lee, Jr., have been added to the Broadway team that will meet a Hollywood softball squad at the United Cerebral Palsy Fund benefit at the Polo Grounds tomorrow (Thurs.) . . . Other participants include Eddie Cantor, Dagmar, Fred Allen, Gus Lesnevich, Jack Elgin, Inx Falkenburg, Kitty Kallen, Denise Darcel, Carmel Myers, Margaret Whiting, Peggy Lee and Wendy Barrie . . . Guy Wallace, WFDR program manager, has resigned to join Radio Free Europe as executive producer; no replacement set yet . . . William B. Templeton has joined Sherman & Marquette as AM-TV director; he had been with Kuddner as AM-TV production manager and directed the Milton Berle tele show . . . C. H. Cottingham, for past eight years AM-TV veepee of Erwin, Wasey agency, has resigned . . . Vic or Zembruski, who airs Polish shows on several New England outlets, has added a "Polish Eagles" stanza on WIBX, Utica, Saturdays at 5:30 p.m. . . Bennett Korn, WNEW account exec, married recently in London to Moura Lympny, top British concert pianist, who makes a N. Y. Town Hall appearance in October and leaves for a tour of 30 concerts in European countries . . . Carlton Fredericks, WMGM nutrition expert, will have his tome, "Eat, Live and Be Merry," published by Paxton-Slade tomorrow (Thurs.) . . . Mother of Wauhillau La Hay, N. W. Ayer publicist, died Sunday in Muskogee, Okla., at the age of 86 . . . Pvt. Danny Schwartz, ex-MBS press, now in Anchorage, Alaska . . . On Sept. 17 ABC newscaster Taylor Grant starts a five-minute news strip at 7 p.m., preceding his "Headline Edition" . . . Hobart Donovan, Coast radio writer and producer, is recuperating in Roosevelt Hospital, N. Y., from a broken back suffered in an accident in New York last week. He'll be hospitalized several months. Donovan was standing on a small balcony outside the apartment of a friend when the supports gave way and pitched him into a yard several stories below.

### IN HOLLYWOOD . . .

John Hurley exited KHJ, where he was program manager, to join up with a TV fan sheet . . . Joe Rines pulled out for the east, with business stops in N. Y., and social calls at Boston . . . "Beulah" is still being dogged by the jinx. Marlin Hurt, who originated the role, and Ken Dolan, who owned and packaged, have passed on and now Hattie McDaniel, the radio and TV "Beulah," has been laid low by an ailment which will keep her off the two shows for four months. Luckily Al Kabaker of Dancer-Fitzgerald-Sample taped shows in advance through Nov. 9. Likely that Louise Beavers will fill in until McDaniel gets back . . . Jack Paar made one guest shot with Jimmy Melton on TV and within a week got radio offers from Toni and Cannon Towel . . .

Murray Bolen is coming back to Hollywood to rein-two radio shows—"Father Knows Best" and "Railroad Hour"—for Benton & Bowles. He succeeds Fran van Hartesfeld, who wants to write and freelance. . . . Jack Rubin and Jerry Brewer, who script "You Can't Take It With You," are credited with the best comedy scripts of the summer and one of the big reasons why the show is being held over into season by NBC . . . Harry Maizlish is taking his sabbatical in the old home town of Boston . . . Tom O'Neill due out next week to relieve Willet Brown, Don Lee prez, for a long-overdue vacation . . . Arnold Marquis is packaging Cliff Arquette as emcee of a co-op audience participation show.

### IN CHICAGO . . .

Basket Mosse, chairman of Northwestern's school of journalism radio division, is the new chairman of the Council of Radio Journalism. He succeeds Floyd K. Baskette, University of Colorado journalism prof . . . Ernie Simon takes over next Tuesday (11) as solo host on WMAQ's late-evening "Chez Show." He replaces Pat Murphy and Maggie Daly . . . WGN-TV's "Top Tunes With Trendler" returns to its Thursday night berth this week with Peggy Taylor and Bill Snary in as regular vocalists . . . Don McNeill resumes toastmastering duties on ABC's "Breakfast Club" Monday (10) after an eight-week hiatus . . . Jimmy McConnell, grandson of WLS program director Harold Safford, made his radio debut on station's Bob Acher show last week. Tyro is 14, months old . . . WBBM documentary producer Skee Wolf and frau vacationing in Indiana . . . Otto Bremners has been upped to assistant promotion manager for WMAQ and WNBQ. Chi NBC stations. Grant Reiksleick and Pat Klumick have been added to John Keyes' promotion crew . . . Maryjane Hitchman, WGN chief Frank Schrieber's gal Friday, is new proxy of the women's division of the Tribune bowling league . . . "Dirk Till Dawn" ditty has been clefted by Georgie Weiss and Benny Benjamin for Dirk Courtneay's post-midnight WMAQ disk session of the same name. Ralph Flanagan may record . . . Fran Rielly, Walt Schwimmer Productions flack, in N. Y. on biz . . . Rise Stevens set to guest on WGN's Northerners airer Nov. 6 with Lauritz Melchior coming in Dec. 4 . . . Sun-Times columnist Irv Kupcinet back this week on WBBM with his nightly "Kup's Column of the Air."

## KSTP Bares Dope Peddling

Continued from page 37

pers. Included in its reports were tape recordings and sound film shots of the doctors and the mother and stills of the dead youth, along with photostats of the death certificate, coroner's report, etc., backed with telephone recordings of the conversations in connection with the findings.

The Los Angeles Examiner also cooperated with KSTP, and KNBH is now "sitting" on the story to guarantee a simultaneous release. KSTP and KSTP-TV have made use of 40 tape recordings of the

witness-interview type for radio and has several hundred feet of sound film. About 60 interviews and portions thereof were taped. It has used many stills on TV and brought to the mike many prominent officials and other persons figuring in the story. Station feels that it financed the public information end of the investigation which now awaits FBI, grand jury and coroner findings. Minneapolis newspapers gave KSTP full credit when using its news reports.

St. Cloud affair is not a KSTP "flash in the pan." Station previously had dug up other crime news beats and led a hunt for three men involved in the killing of a policeman, following the trio through five states and getting credit for the eventual confession of one of the fugitives after his capture.

Hubbard always has taken an especial interest in crime detection, is full-fledged Washington county deputy sheriff "on the side" and is well known among the area's law enforcement officers.

## U. of P.

Continued from page 32

blackout on both collegiate and professional football. WCAU has secured the broadcast rights to the complete schedules of both the Univ. of Pennsylvania and the Philadelphia Eagles this season.

In addition to all 16 exhibition and league games for the pro grid-ders, nine Ivy League contests will be aired by WCAU, plus four regular weekly football programs—"Grantland Rice Show," "Kickoff Time," "CBS Football Roundup" and "Football Final." . . . The comprehensive schedule of game broadcasts and football features was announced yesterday (3) by Joseph T. Connolly, v.p. in charge of radio for the WCAU stations; but the station has already carried three of the Eagles exhibitions contests—Pittsburgh Steelers, at Hershey, Pa., Aug. 18; Detroit Lions, Aug. 27, and Los Angeles Rams, at Little Rock, Ark., Sept. 1.

Bill Sears will handle the play-by-play for all Eagles games. Byron Saam will handle the play-by-play for the Penn games, with Bill Campbell, WCAU sports director, doing the color and the commercials.

The new season marks the 20th consecutive year the Penn games have been heard on WCAU, and the games will be sponsored by the Atlantic Refining Co., through N. W. Ayer.

Columbus—Sally Flowers, WLW-C entertainer here, marked her 500th telecast of "Meetin' Time at Moore's" last Friday (31). Program debuted Oct. 3, 1949, as a 15-minute, five-a-week affair but a month later was boosted to half-hour, cross-the-board. In May, 1950, "Meetin' Time" was piped to WLWD, Dayton, on the Crosley three-city network, and is the only TV program here regularly hitting a two-city audience.

## Hartford Plan

Continued from page 33

work to prove his work or statements.

Martin claims his plan, which went into effect on Sept. 3, is a savior for the small indies, such as his own.

Campaign is also aimed at new types of clients, those who haven't hit the ether because they don't have the proper selling approach or setup in certain areas. Smaller companies, with no budget for selling campaigns, should bite on this type of promotion, he feels.

## Salt Lake Radio

Continued from page 33

Highways," with Peggy Tangren, to start Sept. 9, at 9:45 a. m., will hit the question, but only incidentally to the general subject of raising a moppet.

Several of the outlets say they are talking about some constructive programming, but the only one actually set to be aired is being handled by Hal Zogg, KUTA disk jockey. Zogg's 250-member Music Limited Club was organized to meet twice monthly and give teenagers a chance to hear hot music. Group has brought in several musical combinations, and is arranging talks by members of the Utah Symphony.

Zogg plans to present the juvenile delinquency problem to his club at next meeting, and arrange for selected members to appear on his Sunday night sessions with their opinions on what causes the trouble, and where the solution lies. His approach of going to those involved, rather than to police, educators, and social workers should arouse interest, by virtue of its novelty if nothing else.

With a whole town up in arms over a situation, radio has had a golden opportunity to prove what it can do, but whether because of commercial commitments, lacks of appreciation of the potential, or disinterest, the chance has been muffed so far.

Thanks, BILL MILLER, for the honor of playing your beautiful cafe.

Thanks, Walter Nye and Orchestra;

Seth Babits; Mr. Bonardi; The backstage crew and everybody at the Riviera



# RALPH CURTIS

Now Completing  
2 BIG WEEKS  
BILL MILLER'S RIVIERA

—And thanks, to the Press, for these wonderful notices:

"Terrific tenor."—EARL WILSON, New York Post.

"Brilliant young tenor . . . Voice glows like a stream of liquid silver . . . His 'Vesti la Giubba' is a smash."

—LEE MORTIMER, Daily Mirror.

"Curtis . . . showed a powerful tenor voice of considerable quality and exceptional range . . . No doubt Curtis is a hit . . . His fancy singing into various registers completely caught the audience. It applauded Curtis long and loudly."

. . . BILL SMITH, The Billboard.

"Has a promising tenor. Can hit high notes with ease. There's an

unusual degree of lyricism, and vigor in his pipes, and he has carefully tailored arrangements."—JOE COHEN, Variety.

"Curtis due to be heard from . . . Has fine tenor voice; knows what to do with it."—RUBE DORIN, Morning Telegraph.

"Wowing them at the Riviera."—PATRICIA EVERS, World-Telegram-Sun.

"Curtis, young romantic singing sensation."—SHOW BUSINESS.

"A natural for TV and pictures."—PAUL DENIS.

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## FOR SALE COUNTRY HOME

35 Minutes from Midtown, N. Y.

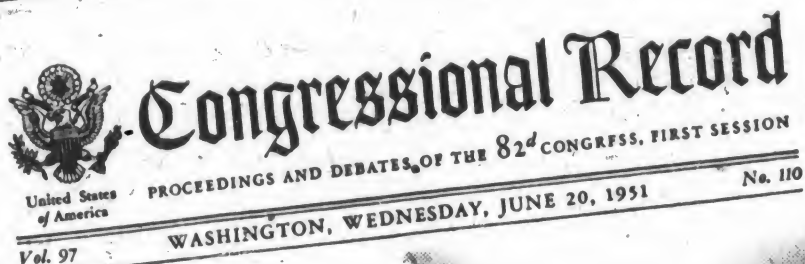
This delightful Home is situated on a 4 acre landscaped plot with towering trees, fruit trees, shrubs & brook. House contains: center hall, liv. room, din. room, kitchen, laundry, 2 screened porches, 4 bedrooms, 2 1/2 baths, & sleeping porch; 3-car garage, workshop with small greenhouse, \$40,000.

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Entire new 5000 sq. ft. studio  
TV & motion picture  
SEE CHARLIE CURRAN  
Seaboard Studios Inc.  
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# Thank you, Congressman W. J. Bryan Dorn and our gratitude to Ken Murray—

The Ken Murray Show  
returns to CBS September 8th  
D'Arcy Advertising Company, Inc.



**"This Is a Story of Men Who Believed  
That the Land Must Be Guarded and  
Defended From the Sky, and This Is  
the Story of How They Defended and  
Guarded It, a Proud and Unforgettable  
Story—Listen and Observe, America, to  
This, the Story of Your Air Force"—  
Ken Murray**

EXTENSION OF REMARKS  
OF

**HON. W. J. BRYAN DORN**

OF SOUTH CAROLINA

IN THE HOUSE OF REPRESENTATIVES

Wednesday, June 20, 1951

Mr. DORN. Mr. Speaker, there are few, if any, television programs projected over any network more popular than is the Ken Murray show, telecast each Saturday night over the Columbia Broadcasting System and its coaxial system.

Personally, I have always found it a delightful, high-class hour of music, dance, and a great variety of other popular diversions, presenting to the television audience the biggest names and the costliest acts available in the entire amusement world.

The humor dispersed is clean. It is always funny. It is devoid of even a semblance of ridicule of any person or groups of persons. In my opinion, the Ken Murray show has long since set a standard of decency, decorum, and proper presentation—one that might well be followed by all similar television and even radio programs.

Mr. Speaker, nothing in a long, long time, on any television screen, afforded a great audience more pleasure than did the Ken Murray show telecast on the night of May 26.

The program was scintillating. The star of the show was at his best. Each succeeding act presented seemed to excel the others.

Then, Mr. Speaker, the scene suddenly changed. The show hit an entirely different tempo.

Ken Murray no longer toyed with that internationally known big, black cigar. Stepping completely out of character, and for the first time on television, he addressed himself to a serious subject. He was in perfect voice, and I am sure thrilled his millions of viewer-listeners

by his narration of the story of the United States Air Force from the time it was established in 1907, and consisted of a captain, a corporal, and a private.

He told of the epochal decision made by the Army to buy the first airship for our Air Force in 1909, and carried his narration down until this day of supersonic speeds and guided missiles.

Mr. Speaker, there is nothing that I could say that could lend weight, add any beauty, give greater expression to the appreciation of what the American people feel about their Air Force over and above what was said by Ken Murray, and which millions of Americans will never forget.

For such of my colleagues as did not chance to hear that dramatic story as told by the great film luminary and musical comedy star, I ask the unanimous consent of my fellow Members to extend my remarks and include therein the story of the United States Air Force, written by Jean Holloway, as told by a great performer and a great American, Kenneth "Ken" Doncord Murray, over the network of the Columbia Broadcasting System television.

The telecast was as follows:

Mr. MURRAY. At various times during the season we have saluted the men of the various armed service forces of our country. Tonight we are proud to present a tribute to the guardians of our sky, as written by Jean Holloway. The Story of the United States Air Force.

The words you are about to hear, as well as the pictures you will see, are concerned altogether with men of dreams and visions. They are concerned with the thrill that surged through the men who stood on the ground at Kitty Hawk less than half a century ago and watched the first man mount the sky on wings of steel. They are concerned with the men who followed the Wright brothers up into the universe, along the highways of the winds and birds, and remained there to keep watchful vigilance over their country.

This is a story of men who believed that the land must be guarded and defended from the sky. And this is the story of how they defended and guarded it—a proud and an unforgettable story.

Listen and observe, America, to this the story of your Air Force.

The crews of these planes come from every State in the Union. They make up the greatest Air Force in world history—your Air Force. They have been writing world his-

tory and American history across the skies in planes like this.

There is the F-84 Thunderjet, in use now in Korea. And there is the jet fighter we used when we first entered the war in Korea—the F-80 Shooting Star. And there is the big baby—the B-36—the pride of the Air Force. A bomber that can fly 5,000 miles, drop the atomic bomb, and return. It can fly from a base in the United States to the principal cities of Europe and back home without landing. It is the most powerful means of waging war and the most effective means of preserving peace in existence today! Yes, the greatest Air Force in world history—the realization of the dreams of many brave men.

And where did it begin? When did the first seeds sprout? What hour? What place? To go back to the beginning you have to go back to a cold December morning in the year 1903. The brothers Orville and Wilbur Wright, and the engines of history being warmed up at Kitty Hawk on Kill Devil Hill. Two bicycle makers from Dayton, Ohio, have performed the miracle men have dreamed of for centuries. The first airplane is on her way from America into history. And so, the flying machine crossed the horizons to confound the universe. And the Army took official note of the occasion on August 1, 1907, and issued the following directive:

"An Aeronautical Division of this office is hereby established to take effect this date. This division will have charge of all matters pertaining to military ballooning, air machines, and all kindred subjects. Capt. Charles Chandler, Signal Corps, is detailed in charge of this division, and Cpl. Edward Ward and Pfc. Joseph E. Barrett will report to Captain Chandler in this division under his immediate direction."

"JAMES ALLEN,  
"Brigadier General, Chief Signal Officer  
of the Army."

There you are. There you see the beginnings of your Air Force—a captain, a corporal, and a private. No hint here of the legions to follow. No sign yet of the glory to come. That was 1907.

In 1909, the Army decided to buy its first airplane. There it is—according to Army specifications. It has a speed of 40 miles an hour, can carry enough gasoline to travel 125 miles, and can transport two persons having a combined weight of 350 pounds.

That's Fort Meyer, Va. Over 7,000 spectators are there to watch the test. The Army, recognizing the possibilities of aviation, appealed to Congress for an appropriation to purchase 20 planes.

As the years passed, Congress saw things in a slightly different light, and by the time war was declared in April 1917, the Air Division had 65 officers and slightly better than 1,000 enlisted men. And even before our entrance into the war, the famed Lafayette Escadrille of American volunteers was fighting in combat overseas. Of that group, George made an immortal statement cable to these brave men, and follow down the years.

"Far above the  
high in the firmament  
earth, they fight

# Budweiser

LAGER BEER

ANHEUSER-BUSCH, INC.

ST. LOUIS, MO.

NEWARK, N.J.



## WIND's Chi AM Indie Pattern Sails Through TV Seas With Record Biz

Chicago, Sept. 4.

The blossoming of television in this kingdom midwest market has left little or no scars on indie radio station WIND. In reviewing the AMer's role in the sound plus sight era, WIND sales chief John Carey told VARIETY that the station's coin intake so far this year has boomed 18% over last year. And the 1950 business had set an alltime high for the 5,000-watter.

Indie is winding up its best summer in its 32-year history and is going into the winter season with a backlog of orders destined to maintain or better the present 18% upbeat. Billings are about equally split between local and national accounts.

Incidentally, Carey raised an interesting point regarding spot purchases by the major national advertisers. The machinery by which the bigtime accounts and their agencies participate in the spot market has become so cumbersome and slow-moving that in many instances the availabilities have been snapped up by home town clients before the big boys swing into action.

WIND's tripod programming premise—news, music and sports—is seen as a strong factor in counteracting the video influence. Station claims the highest out-of-home audience in the Windy City market and points to a consistent improvement of its ratings despite the ad-

vent of the quartet of TV stations here.

Operating round-the-clock since 1941, WIND airs 42 newscasts daily, on the hour and half hour, all of which are sponsored. Indie also carries all the Chi Cubs baseball games which it feeds to a 40-station midwest hookup and the Chi Bears pro football games fed to 20 outlets. Disk shows comprise the balance of the programming. Its 10 p.m. to 4 a.m. record sessions consistently fly the SRO banner.

"WIND steadfastly maintains its rate card," Carey stated in answer to the now-standard query about rate card adherence.

Station keeps up with its public service duties but insists the pub-services be tailored to its overall programming philosophy of a minimum of chin music. During the school year, a daily quarter hour is given over to the Board of Education and a nightly quarter-hour strip is set aside for transcribed bond and enlistment drive shows. Station also airs a Sunday presentation by the Northwestern speech department.

Ralph Atlas is WIND's general manager and H. Leslie Atlas Jr., is the program director.

New Orleans—Charlie Lake, radio director for the Roosevelt Hotel here, marks his 20th annl in radio this month, although he's only 38. He started on KOY, Phoenix, in 1931.

## NCAA Formula

Continued from page 32

stricted by the availability of TV networking facilities. Since there is not yet any cable or microwave connection to the deep south and the southwest, a number of colleges in those sections of the country will not be able to participate in the plan when they play at home. Included in this group is Oklahoma, which is expected to have the top team in the country this year. However, such schools will be televised when they play colleges in interconnected video areas.

Under the plan, 19 different games will be televised during the season, either in all parts of the country or on a regional basis. Twenty-nine different colleges will participate in these games, representing virtually every grid conference in the country. This includes the Big 10, which had banned live TV last year before the NCAA cracked down on indiscriminate televising. Ten of the 29 colleges will have their games televised twice during the season. In addition to these, one or two local games may also be televised in small video areas.

Also figuring in the NCAA plan are the games to be telecast exclusively by theatre TV and by CBS in color. Video theatres will air a completed schedule of 10 games during the season, with all to be exclusive to them. By working with the theatres, the NCAA will be able to determine the effect of big-screen video on gate receipts. CBS colorcasts, which will include nine games, are not expected to throw too much light on the outcome, because of the necessarily small audience available for the color transmissions this season.

## Teleprompter

Continued from page 32

shows the following business signed by Teleprompter.

1. One year contract for between \$25,000 and \$30,000, with Benton & Bowles, as agents for Procter & Gamble. Contract cancellable in 13-week segments.
2. Indefinite contract with Calkins & Holdens, advertising agent for Stokeley-Van Camp, sponsor and producer of "Little Show." It is cancellable on one week's notice and calls for \$10,000 in fees for a full year.
3. Year contract with CBS for two television shows weekly. It is oral and for a \$30,000 fee.
4. Oral agreement with Arthur Godfrey and his video show, cancellable in 13-week segments, for about \$20,000 a year.
5. Various experimental and one-shot shows bringing a total of \$1,000.

The teleprompter is an electrical device which visually prompt video performers by displaying the enlarged lines of the script in letters about one inch high. Some units are fixed permanently in the studio. Others are mobile and are pushed about the set. At the time of hearings in mid-April there were only 13 units in existence, but an additional 100 were on order.

## Nielsen

Continued from page 32

ber of radio homes reached by an evening radio show at 5,908,000, while a nighttime TV program hits 3,310,000.

"Abandonment of radio, in favor of TV, is a most hazardous venture at this time," Nielsen claims. "If your product is widely used, you can't afford to neglect the vast small-town and rural markets."

Surveyer's argument is that the most effective method is to blend the two media.

## WMPS' U. of Tenn. Deal

Memphis, Sept. 4.

WMPS, Memphis' ABC affiliate, will carry for the second consecutive season the full schedule of the Univ. of Tennessee football games for 1951. U. of Tenn. walked off with the Cooten Bowl title last year.

Nine games will be aired by WMPS with Westinghouse and Rayco picking up the tab.

## PHILLIPS APPOINTED AS COTT'S ASSISTANT

Charles Phillips, former sales manager for TV spot sales at NBC, has been appointed by Ted Cott, general manager of WNBC and WNBC-TV, New York, as the assistant g.m. for the AM and TV flagship operations.

Unlike the WCBS, WJZ (ABC) or WOR local setups, encompassing both radio and TV adjuncts, WNBC-TV adhere to an integrated administrative formula on the top operational level, instead of the prevailing practice of splitting down the middle.

Theory is that it permits for a twin-selling concept that had paid off for the WNBC-TV stations with record billings.

## RCA to String Along On 'Willson Music Room'

RCA notified NBC this week that it was cancelling out on the Saturday night Wayne Howell "Musical Merry-Go-Round" radio show, and instead was throwing in its lot with the new "Meredith Willson Music Room" program, heard Wednesday nights at 10:30.

RCA initially contracted for the Willson show for an eight-week August-September period, with Willson cutting 12 shows on the Coast before leaving for London and the overseas premiere of the "Big Show." RCA has now decided to go for a full 39-week cycle, with Willson emanating the show live from New York upon conclusion of the 12 taped shows. J. Walter Thompson is the agency.

## MacPherson's Bout Nod

Minneapolis, Sept. 4.

Under consideration by CBS as a regular announcer on the weekly fight broadcast, Stu MacPherson, WCCO staffer, has been named to broadcast the "Fight of the Week" featuring light heavyweight Archie Moore, over the network tomorrow night (5).

BBC also is having MacPherson broadcast the Turpin-Robinson scrap this month. He formerly was a BBC sports announcer in London.

## 'Lucy' Rents GS Lot

Hollywood, Sept. 4.

Production begins this week on the Desi, Arnaz-Lucille Ball tele-show "I Love Lucy" following inkling of what is believed to be the biggest studio rental deal in Coast video history. "Lucy" will roll at General Service Studios under a lease deal signed by CBS and Desilu Corp.

CBS execs had come west to scout a site for the series of 52 half-hour vidfilms and had eyed theatres as well as studios before settling the deal. General Service topper James Nasser predicted the deal will set a pattern for future operations.

## First A.C. Video Show To Be Beamed to Philly Without Coaxial Cable

Atlantic City, Sept. 4.

Without the coaxial cable, a television show will be beamed from the Steel Pier here to receivers in the Philadelphia district Saturday (8). It will start at 10:30 p.m. and continue until 1:30 a.m. on Sunday, during which time the thousands of Boardwalk strollers, plus night club entertainment, and possibly the new Miss America, will be subjects.

The show is sponsored by the United Fund Campaign in conjunction with the Cerebral Palsy Drive in Philadelphia; and marks the first time a direct broadcast has originated here.

The telecast will be jumped from its point of origin to a tower atop the 14-story Ambassador hotel, and from there to firetowers at Batsto and Medford, some 20 miles apart, and from there to the transmitter at Roxborough, Pa.

From that point it will be televised over WFIL-TV, Philadelphia, channel 6, as a part of a television marathon to be conducted in Philadelphia for the cerebral palsy campaign.

Salt Lake City—Arthur Gaeth, former Mutual news commentator who represented all nets at the Nuremberg trials, has given up his Intermountain Network news show and left for Honolulu, where he will head the news and special events department at KULA.



**Eileen BARTON**

STARTING SEPT. 11th  
THE BILL GOODWIN  
SHOW  
NBC-TV

Direction: M. C. A.



In Idaho's Fabulous Magic Valley  
Ask HOLLINGBERY  
ABC at Twin Falls, Idaho

## \*Consistent...THAT'S Olsen



**JOHNNY OLSEN**

RATINGS? For Nearly 3 Years

## JOHNNY OLSEN'S RUMPUS ROOM

(DAILY ON WABD, PREMIER FOODS)

has had the highest noon time rating of all TV shows—Local and Network

\* Consistent... THAT'S Olsen  
Emceeing "KIDS and CO"—DuMont Network  
SATURDAY A.M. (RED GOOSE SHOES)

\* Consistent... THAT'S Olsen  
7 Years Commercial TV  
25 Years Commercial Radio

Still available for more emceeing and Commercial TV announcing.

Call JOHN GIBBS—Plaza 7-5959

\* Consistent... THAT'S Olsen

## They Know What's Watt Down in WFIL-adelphia

Ad men who've taken a good look at the Philly radio market know one thing for sure—it's not just the power, it's the selling power that counts.

That's why more and more of them are turning to WFIL, Philly ABC net voice, whose 5,000 watts actually outpull 50,000 watts in 11 out of 14 counties in America's third largest Retail Trading Area.

And it's the whole Philly area—not the city alone—that is most significant to the sales-wise. Here are 4,400,000 men, women, and minors. Every year they soak up \$4 billion worth of retail goods. Their effective buying income is valued at \$6,638,759,000.

A plum ripe for the picking, plus a big bonus area... and the ladder to the top of the tree has "560" written all over it. It's an engineering fact that WFIL's 5,000 watts, operating at 560 kilocycles, give coverage equal to 100,000 watts at double the frequency... 1120 kilocycles. Schedule WFIL.



The Philadelphia  
Inquirer Station



**VARIETY** — August 29, 1951

**Garry Moore's \$6,000,000 Daytime  
TV Bonanza, With SRO Sponsor Status**

With the finalizing this week of two additional sales for the Garry Moore daytime TV show on CBS, giving it an SRO status cross-the-board, the comedian, effective Oct. 16, will be responsible for gross billings to the network amounting to \$6,000,000 on an annual basis. That practically puts him in Arthur Godfrey's league as a daytime personality, with Godfrey's 90-minute Monday-through-Friday multiple-sponsored morning showase accounting for billings of approximately \$8,000,000. In contrast, Moore's is only a 60-minute daily entry.

**To Those Who Helped To  
Hoe The Row —**

**MY CAST —**

DURWARD KIRBY  
KEN CARSON  
DENISE LOR  
ILENE WOODS  
HOWARD SMITH  
and His  
Barefoot Philharmonic

**MY WRITERS —**

BILL DEMLING  
JACK ELINSON  
ROLAND SCOTT  
VIN BOGERT  
RALPH GOODMAN

**MY BRAINS —**

HERB SANFORD  
— Producer  
CLARENCE SCHIMMELL  
— Director  
HATTIE COLBERT  
— Secretary

**AND to CBS —**

for a great deal of faith

**To my TV CREW —**

for a great deal of patience

**To my SPONSORS —**

for a great deal

**— MY HEARTFELT THANKS !**

**GARRY MOORE**



## CBS Heads For 20 Hours' Weekly Tint Sked; Sponsors Seen Ready to Pact

Claiming to be near the inking stage with several prospective sponsors for its color TV programming, CBS is proceeding rapidly towards its 20 hours per week schedule, which is grooved for reaching by mid-October.

Web revealed this week that it's pitching to agencies to "forget about the number of sets around" and to think of the merchandising and promotion angles to be derived from plumping for color sponsorship. As a result, it's probable that the first bankrollers of tint programs will be digging the money out of their promotion funds rather than from their advertising budgets.

According to Henry White, CBS color coordinator, and Bill Hyman, color sales chief, most of the orders in the house now are contingent on the placement of receivers in "certain areas"—which are probably department stores, since that is where the programs will be seen by most viewers. While it's expected that some 60,000 color receivers may be on the market by Jan. 1, even that number won't provide the necessary circulation for any hefty outlay of ad coin. But CBS is telling the agencies that the "possibilities are almost limitless for dealer promotions and merchandising angles in color stores, directly related to color."

### Publicity Payoff

Part of the CBS thinking, for example, is based on the fact that bankrollers would be interested in showing their wares in their natural tints before viewers in a department store. If they knew that the same viewers could take an elevator inside the same store and buy the article displayed. Also figuring in their pitch is the publicity payoff, both consumer-wise and trade-wise, expected from color sponsorship. For example, it's considered almost a certainty that the first fabric house, dress outfit, etc., that springs for color bank-

rolling will receive plenty of publicity in its trade organs.

Tentative program schedule, which now has Mike and Buff Wallace's "Two Sleepy People" airing from 10:30 to 11 a. m. cross-the-board, will have Mel Torme starring in a variety show, to be aired cross-the-board from 5:30 to 5 p. m. starting Sept. 17. White is also lining up a children's show, to be aired from 5 to 5:15 cross-the-board, and a feature to be aired on a strip basis from 5:15 to 6:15. Also in the works is a half-hour kid show Saturday mornings, a feature film following the football games Saturday afternoons, and a remote show from a zoo or museum around N. Y. on Sundays. White also said he is reserving the 2 to 3 p. m. Sunday slot for what he averred would be "the most exciting show in TV," but he declined to elaborate on that.

Web is paying talent the basic Television Authority scale for its color programming, despite the lack of set circulation. White said the web's experience so far has shown that color shows can be produced less expensively than similar black-and-white programs, if only because the added impact of color reduces the need for expensive sets and props. All color programs, incidentally, are to originate henceforth from CBS' Studio 42, in the Grand Central building. N. Y.

### Bigelow Moves Base

Hollywood, Sept. 4.

"Bigelow Theatre" moves its production base from Jerry Fairbanks to the Vogelstein Corp. at General Service studio for the start of the new fall series. It was the Vogelstein outfit that produced "The Pharmacist's Mate" for Pulitzer Prize Playhouse last season.

On the takeoff Irving Pichel will direct "The Big Hot" (sun), with Frank Woodruff as supervisor for Young & Rubicam. Robert Hussey casts the series for the agency.

## Madigan to Head New TV News, Events Dept. at ABC

ABC is due to set up a separate video news and special events department, headed by John Madigan. Unit would get into operation in about a month or two.

Web has also bought the new United Press-Movie tone News (20th Fox) service, which will start Oct. 1 on three of its owned and operated outlets in New York, Detroit and L. A. ABC-TV stations veepee Slocum Chapin announced. WJZ-TV, N. Y., will launch a 7-7:15 p. m. daily "TV newspaper" on Oct. 1 and will also be incorporated into 10-minute newscast at 11 p. m. and a mid-day newscast at 1 p. m. Similar shows will be sked on WXYZ-TV, Detroit, and KECA-TV, L. A.

## BBC Buys 1st Com'l Show With Orson Welles' 'Lime'; Towers Preps 'Ballerina'

"Lives of Harry Lime," Orson Welles-starrer based on his "Third Man" characterization, has been bought by the British Broadcasting Corp., first time the BBC has purchased a commercially-produced show. Harry Alan Towers, whose Towers of London firm produced the transcriber, visited N. Y. last week to confer with execs of MGM Radio Attractions, which is releasing the series in the U.S.

Margot Fonteyn, leading Sadler's Wells ballerina, is starring in a new aler which Towers is producing. Titled "Ballerina," it features the dancer talking about the ballet and introling disks of choreographic music. It will be similar to the series which Sir Thomas Beecham did for Towers, beamed in the U.S. on WQXR, N.Y., and other long-hair outlets. Like the Beecham show, it will be released through the Towers of America subuid.

The "Lime" stanza, Towers reported, has started commercially in Australia and soon will be released in New Zealand, South Africa and Canada. It's already being broadcast, in translated form, in Germany, France, Sweden and Denmark, among other language editions being planned.

Welles, besides acting in "Lime," has also written some of the scripts. Others have been penned by Peter Lyon, Robert Cenedella, Sigmund Miller, Irving Ashkenazi, Bud Lesser and Virginia Cooke. Zither-player Anton Karas is included in the musical background.

In addition to "Lime," Towers has the "Gracie Fields Show," released in the U.S. via MGM Radio Attractions, and "Allan Jones Show," released here by Lang-Worth. He also handles foreign distribution of MGMRA and Frederic W. Ziv shows. Ziv's "Bold Venture," Humphrey Bogart-Lauren Bacall transcriber, has just been sold for Australia. Additionally, Towers buys outright the foreign rights to some of the programs of smaller transcription firms.

Besides selling to the sterling block market, Towers sells programs to Radio Luxembourg, powerful commercial outlet that beams sponsored shows to Britlshers. His shows comprise about three-quarters of the non-disk jockey offerings on Radio Lux.

## CBS PREPS 'QUESTION' SERIES ON JAP TREATY

CBS will launch a new public affairs show, "Big Question," Sept. 9, by filming a half-hour panel discussion among delegates to the Japanese peace treaty conference in San Francisco the day before, and flying the film back to N. Y. for transmission. "Question" is to be aired Sundays from 6 to 6:30 p. m.

With Charles Collingwood as moderator and emcee, the series is to range in format from individual interviews to panel discussions on the "big question" each week in current events. It's being produced by the CBS news and public affairs division.

Cedar City, Utah—KSUB, local Mutual and Intermountain Network outlet, has started recording messages by wives and children to be sent to soldiers in Korea. Veterans of Foreign Wars has been sponsoring the program of getting relatives to town to wax their talks. First cutting session had about 20 before the mikes.

## SET KHJ-TV BOW ON KFI-TV FADEOUT

Hollywood, Sept. 4.

One minute after KFI-TV signs off for the last time at 10 a. m. Thursday (6), KHJ-TV, owned by the Don Lee Broadcasting System, will take full possession of channel 9. Purchase price of \$2,500,000 and new call letters were approved by FCC.

Willet Brown, prez of Don Lee and KHJ-TV, voted against a big inaugural show on the takeover date, preferring to put the money into daily programming and meet the challenge of the six other stations for quality entertainment. On its first day and rest of the week, KHJ-TV will take the pooled telecast of the Japanese peace treaty signing in Frisco.

When KHJ-TV assumes ownership, Haan Tyler, manager of KFI-TV, moves over to KFI as general sales manager, it was learned.

Tyler takes the spot held by Kevin Sweeney, who is resigning. Earle C. Anthony, prexy and general manager of KFI, plans to give all those video employees not hired by the new owners two weeks severance pay.

## UTP Names Beckwith In Expansion Move

United Television Programs, in a major expansion move, has named Aaron Beckwith, former commercial manager of WAGE, Syracuse, to the newly-created post of general sales manager. He'll coordinate all sales, both locally and on a national basis, and also expand his sales force with the addition of several new staffers to work on the road.

Besides boosting its sales organization, UTP has also moved into new and larger homeoffice headquarters in N. Y. Expansion is made necessary by the recent deal to handle distribution on all product turned out by the Kling studios, as well as that of Bing Crosby Enterprises, which it has syndicated for some time.

Beckwith at the start will add two men to UTP's current roster of seven. He plans to take a trip on the road himself in the near future to survey exactly what stations and advertisers want in the way of films for TV.

## KPIX, Frisco Indie TV'er Boosts Rate Card 1/3

San Francisco, Sept. 4.

Latest rate card issued by KPIX, indie television outlet here, boosts the Class A hourly rate up to \$600 from \$450. Class B rates are up from \$340 to \$450, and Class C from \$225 to \$300.

New rate card, which gives advertisers the usual six-month protection, provides frequency discounts for the first time, ranging up to 20% for a maximum frequency of 250 or more times.

## NBC Pacts Albany Deejay To Be Emcee of Network Name Band-Vaude Layout

In line with the major networks' projection of disk jockeys into web personalities, NBC has pacted with Bob Snyder, deejay broadcasting locally in the Albany, N. Y., area, for a half-hour ride on the full network Sunday nights as emcee of a name band-vaude layout. Show, which starts Sept. 16 in the 11:30 p. m. to midnight period, will be picked up from the Crooked Lake Hotel, near Albany.

Snyder, who also promotes package shows for hotel and nitery rooms in upstate N. Y., is handling the talent for the program in conjunction with General Artists Corp. Bands are to be booked into the Crooked Lake spot for the single Sunday night each week, and will be paid a guarantee against percentage for playing an entire evening's dance date. Snyder will then cut in for the NBC spread for the half-hour airtime.

Woody Herman has been set for the preem, with Shep Fields slated to follow. Different name vocalist is to be spotted with the various bands each week. Show, which will originate via the facilities of WGY, Schenectady, will start as a sustainer.

## WCFL Again the Winnah On Chi Cards Grid Coin

Chicago, Sept. 4.

In a last-minute switch, WCFL has again come up with the Chicago Cardinals pro football broadcasts. Sinclair Oil, which owns the rights to the Card schedule, had planned to move the games to WJLD, since latter station is a daytime-only operation, involving a farm-out of the night games and West Coast contests, the oil company decided to switch to WCFL.

Sinclair's tab will be shared by the Goebel Brewing Co., which will bankroll the exhibition.

Joe Boland will do the play-by-play during the exhibition schedule and color on the regular games, with Bob Elson handling the play calling.

WCFL, which has carried the Cards' airings for the past three years, is expected to make a strong bid for the rights next season.

— For the Best in Dancing —

Choreography by

# VIRGINIA JOHNSON

Starting Third Season

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Choreography and All Musical Staging

CBS Network Saturday Nights, 8-9 P.M.

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- ALICE IN WONDERLAND
- LOUISVILLE OPERETTA COMPANY—2 SEASONS
- BIRMINGHAM STARLIGHT OPERA
- ST. LOUIS MUNICIPAL OPERA
- MEMPHIS OPEN AIR THEATER
- MEXICAN HAYRIDE (SPECIAL CHOREOGRAPHY)

# K

Management:  
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Courtesy of M-G-M  
New appearing with  
DONALD O'CONNOR  
in "THE MILKMAN"  
(Universal-International)  
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Results from WJBK-TV show, "Ladies Day"—30-piece sets of stainless steel cutlery retailing for \$6.95 apiece, sold 41 sets from the first commercial, 45 from the second. Results were so tremendous the first week that the store ran out of stock. Commercials had to be stopped until their supply can be replenished. Net result: three-spot a week contract for a year.

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A NEW HALF-HOUR (OR ONE-HOUR)  
VARIETY PROGRAM TELEVISED DIRECT FROM  
THE MOST SUCCESSFUL NIGHT CLUB IN THE WORLD!

PROGRAM NOTES

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- Outstanding variety talent — something different every week.
- An important "name" guest star on each program.
- A carefully selected supporting cast . . . a singing and dancing chorus . . . and . . . oh, yes! . . .
- **THE MOST BEAUTIFUL GIRLS IN AMERICA!**
- The producer . . . one of the greatest showman in the history of musical show business . . . Lou Walters.

LATIN QUARTER FACTS

- The Latin Quarter is more than just a "night club." It represents a decade of fabulously successful business achievement.
- Its own crew of stagehands, electricians, choreographers, designers, musicians, publicists comprises a well integrated unit which no other projected TV program has ever been able to offer.
- In 10 years more than 4,500,000 people from all parts of the country have visited the Latin Quarter . . . and *become its friends*.
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The Latin Quarter Revue is a sponsor's franchise that will stand the test of Television . . . in Black and White *today* . . . in Color *tomorrow* . . .  
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# Jocks, Jukes and Disks

By HERM SCHOENFELD

Ralph Flanagan Orch: "The Blues From 'American In Paris'": "Love Is Here to Stay" (Victor). Flanagan's arrangement of a theme from one of George Gershwin's major compositions is probably the best side this crew has sliced for Victor. Handled in a dance tempo closely grooved to the original piece, this cut has a big pop potential, particularly in view of the resurgence of Gershwin oldies expected with Metro's release of the "American In Paris" pic. Flanagan's keyboard style, showcased on disks from the first time, is simple and tasteful. The Gershwin standard on the reverse is handled conventionally. Harry Prime vocally competent.

Cass Daley-Hoagy Carmichael: "Woman Is a Five-Letter Word": "I'm Waiting Just For You" (Decca). This duo's applejack warbling has had more kick than is evident on "Woman," a clever tune in a Calypso vein. Side sounds tired and offers no competition to the original hoked-up version by the Harry Ranch orch for M-G-M. Flip is delivered with a stronger Ozark bite and rates juke spins.

Doris Drew: "Where's-A Your House": "I Wish I Wuz" (Mercury). "Where's-A Your House" shows enterprise in following up on the current "Come On-A My House" click, but little else. It's an imitative item with no single twist of its own to set it apart from the original. The deadpan treatment by Miss Drew doesn't help to hide the carbon fuzzes. Reverse is a promising folk-styled number which Miss Drew handles with suitable brightness.

Margaret Whiting: "And So To Sleep Again": "Beer Barrel Polka" (Capitol). "Sleep" is a melodic ballad with good chances and could be the material Miss Whiting has needed to break through for a new hit. She sells it with a warm straightforward rendition. Reverse is a rousing remake of the standard.

Eddie Fisher: "Turn Back the Hands of Time": "I Can't Go On Without You" (Victor). "Hands of Time" is in the "My Heart Cries for You" format, and Fisher projects strongly with an assist from the Hugo Winterhalter orch and chorus. The waltz tempo, folk flavor and familiar refrain have proved to be click ingredients in the current market, and could repeat here. Bottom deck is a big torch number, also on the familiar side. Fisher delivering with commercial full-piped sentimentality.

Ted Mack: "Just a Real Old Fashioned Sunday": "We're In Love, We're In Love, We're In Love" (Premier). Ted Mack, of the NBC "Family Hour" show, and co-author of "Sunday," works out on a folksy narration midway on this slice that will probably help this side's chances among the Mack fans. Musically, tune is okay, with Ray Charles chorus handling the lyrics in a pleasing arrangement. On the reverse, Jan Bart delivers a high tenor rendition of a slightly arty waltz ballad.

Giselle MacKenzie: "J'Attendrai": "My Greatest Love" (Capitol). Giselle MacKenzie, Canadian songstress currently featured on the "Club 15" airer will be a strong factor on disks with the right material. "J'Attendrai" is a good ballad, but it takes a tune the stature of "La Vie En Rose" to break through the Gallic language barrier. This one isn't quite good enough. Reverse, an adaptation of a classical music theme, could be a hit-list contender if the jockeys give this class side a proper break.

Andrews Sisters: "Love Is Such A Cheat": "Lying In The Hay" (Decca). Two good sides etched by the Andrews Sisters in England during their current tour. "Cheat" is jet-propelled material which the trio belts across with lots of steam. Number could take off on the basis of this side. For a change-of-pace, the oldie on the reverse gets a softly rhythmic rendition.

Ray Noble Orch: "Loretta": "I Want To Be Near You" (Victor). Ray Noble's crew, recently rejoined with the Victor label, do a cute job on "Loretta" with a series of dialect passages set in a sharp instrumental arrangement. Tune is an okay rhythm item written along conventional lines. On the flip, Noble has an attractive cut of an adapted French folk song, with vocal by a choral group.

Don Cherry-Camarata: "I Will Never Change": "The Sweetheart Waltz" (Decca). "Change" is just a string of clichés beaded into a big ballad form. Don Cherry can't

make this taffy-pull come alive. Waltz on the reverse is an improvement with Camarata furnishing a lush string background to Cherry's strong delivery of the lyric.

Elliot Lawrence Orch: "Quick": "Sixty Minute Man" (King). Lawrence's hep crew registers brightly on this coupling of rhythm tunes. "Quick," with Rosalind Patton handling the vocal, rides smartly and rates as a solid juke item. Reverse is an off-color tune slanted for the blues and rhythm market. Melvin Moore vocally.

## Platter Pointers

RCA Victor has followed up last year's "Design For Dancing" album series with four new sets featuring Freddy Martin's orch on Jerome Kern tunes, Ralph Flanagan on Rodgers & Hammerstein numbers, Vaughn Monroe on Cole Porter standards and Wayne King on Franz Lehar waltzes. Albums are grooved along the same commercial lines as the first sets by these orchs. Bernie Mann's orch has a fair side in "Down Where The Rainbow Ends." Tommy Hughes and Sandu Scott vocally (King). Cal Tjader Trio deliver some intricate instrumental on "Ivy" and "Give Me The Simple Life" (Galaxy). Fran Warren delivers okay on "Tryin' Too Hard" for Victor.

On the same label, Henri Rene orch has a couple of more serious sides in "Intermezzo" and "Moonlight Sonata." Eileen Wilson has a neat side in "Cold, Cold Heart" (Decca). Les Baxter orch and chorus give a high commercial gloss to the ballad, "You'll Know" (Capitol). Mills Bros. fail to impress on "I Ran All The Way Home" (Decca). Bob Eberly has an okay slice of "A Kiss To Build A Dream On" for Capitol.

Standout western, folk, blues, rhythm, religious, polka, etc.: Terry Timmons, "Eating My Heart Out For You" (Victor). Wynonie Harris, "Man, Have I Got Troubles" (King). Boots Faye & Idaho Call, "You Tried To Ruin My Name" (Capitol). Johnnie & Jack, "Humming Bird" (Victor). Oakie Jones, "You're Just Imagin'ation" (Columbia). Curley Kinsey, "I Don't Want You Now" (Mercury). Homer & Jethro, "Sound Off No. 2" (Victor).

## BUDDY SAVITT HELD AS WITNESS IN DOPE CASE

Philadelphia, Sept. 4.

Burton Schwartz, saxophone player known professionally as Buddy Savitt, was held in bail, in Atlantic City, as a material witness against two men, who allegedly sold him heroin capsules.

Savitt, who was playing at an Atlantic City night club, had been under surveillance by the narcotics squad, and on his information police picked up Henry Pinkston, of Atlantic City, and Joseph Newbold, of Morristown, N. J., both of whom were held in bail for the action of the Grand Jury.

## Radio Luxembourg's Lone Yank Disk Jock

Luxembourg, Aug. 27.

Wally Peterson, who's been banding an hourly cross-the-board platter show on Radio Luxembourg, heads for London next month to start rehearsals for "South Pacific" in which he'll have the role of the Professor. Believed to be the only American disk jockey in Europe outside of the Armed Forces Network which is essentially for U. S. troops, he came to England in 1947 with the original "Oklahoma" cast.

Peterson's program is labeled "Time on My Hands." He'll continue the show on tape from London after he assumes the "SP" stint. Through his use of the old Vincent Youmans number as a theme the tune may be revived—at least in this part of Europe. Decca reportedly is interested in cutting the oldie when the platter pilot arrives in Britain.

## Til, Orioles Leader, Set As Soloist by Jubilee

Sonny Til, lead voice of the Orioles, vocal quintet, has been signed as a vocal soloist by Jubilee Records.

Jubilee also recently inked the Orioles to a new five-year pact.

## Best British Sheet Sellers

(Week ending Aug. 25)  
London, Aug. 27.

Too Young ..... Sun  
My Truly Truly Fair ..... Dash  
My Resistance Is Low ..... Morris  
Ivy Rag ..... Macmelodies  
With These Hands ..... Kassner  
Too Late Now ..... World Wide  
Jezebel ..... Connelly  
I Apologize ..... Victoria  
Be My Love ..... F.D. & H.  
Unless ..... F.D. & H.  
Loveliest Night ..... F.D. & H.  
On Top of Old Smoky ..... Leeds

## Second 12

Shotgun Boogie ..... Connelly  
Mockin' Bird Hill ..... Southern  
Chr'st'ph'r Col'm'b's ..... Connelly  
Tulips and Heather ..... Fields  
Sweet Violets ..... Morris  
Our Very Own ..... Wood  
God Bless You ..... Carolin  
Beggar In Love ..... Cinephonic  
Pettie Waltz ..... Leeds  
You Are My Destiny ..... Swan  
Smoky Mountain ..... Connelly  
September Song ..... Sterling

## Pre-Release Test Of Its Disks Being Studied by Victor

With the initial phase having ended in RCA Victor's attempt to get a scientific pre-release appraisal of its disks, the diskery execs are currently studying the results submitted by the Schwerin research outfit. Schwerin, which also pre-tests shows for NBC, had been working on the unique experiment at its N. Y. theatre for the past eight weeks.

Victor execs voiced confidence that the experiment would prove fruitful, although they said that several more weeks would be needed for the tested disks to get a public reaction. They also admitted that several inaccuracies had developed early in the testing which were later corrected. It's likely that Victor will continue to work along with the Schwerin researchers until a conclusive result, one way or another, is found.

Purpose of the test was to give Victor an idea which of its releases had the greatest potential. If there is any correlation between the clinical and public reaction, Victor would be able to plan promotion accordingly, with possibility that some disks would be held back from the market completely. Schwerin has been conducting the tests with a cross-sectional sampling of people who have been invited to make comments on the Victor sides several weeks before release.

## Shribman-Hallett's Terperary Partnership A Longtime Biz Assn.

Charlie Shribman and band-leader Mal Hallett, longtime partners, this summer converted their Charleshurst terperary at Salem Wil-lows, Mass., into a giant soda fountain and have been weathering the season okay that way. This is the first ballroom in which both were associated, among the several others which Shribman operates individually. The pair are also partnered in a bowling alley in Taunton, Mass., while Shribman solo operates the Roseland-State and Symphony Ballrooms in Boston; Roseland in Taunton; and the Sun Valley Ballroom in Worcester. For the summer these operate weekends, chiefly, which is when Hallett tours the circuit with his band. Midweek he supervises his business interests.

Another brother, Joe Shribman, is talent manager for Rosemary Clooney, among others, a music publisher (Roger Music), a long with other New York operations. Latter Shribman heads for Hollywood Sept. 10 on Miss Clooney's flimtesting bids.

## PEER'S GLOBAL TRIP

Ralph Peer, Peer International Music proxy, returns to N. Y. from Hollywood Sept. 10 and then takes off for a six month trip around the world to check with branch offices.

## 'RH' Logging System

Week of August 24-30

Richard Himber's log of broadcast performances, compiled on basis of varying point ratings for plugs on commercial and sustaining programs logged in each of the 3 major territories, New York, Chicago and Los Angeles.

Songs	First Group	Publishers
Because of Rain	Maypole	
Because of You—+ "I Was An American Spy"	BMI	
Bonne Nuit—"Here Comes the Groom"	Famous	
Come On-A My House	Duchess	
Dimples and Cherry Cheeks	Leeds	
Everything I Have Is Yours—+ "Strictly Dishonorable"	Miller	
Go Go Go—+ "Here Comes the Groom"	Famous	
Hello Young Lovers—"The King and I"	Williamson	
How D'ya Like Your Eggs In Morning—+ "Rich, Young, Pretty, Feist"	Chappell	
How High the Moon	Paxton	
How Many Times	H&R	
I Get Ideas	Crawford	
I'm In Love Again	Disney	
I'm Late—"Alice In Wonderland"	Paramount	
In Cool Cool Cool of Evening—+ "Here Comes the Groom"	Chappell	
It Never Entered My Mind	BMI	
Jezebel	Robbins	
Loveliest Night of the Year—+ "The Great Caruso"	Berlin	
Maybe It's Because I Love You	Shapiro	
Mister and Mississippi	Remick	
Morning Side of the Mountain	Santly	
My Truly Truly Fair	Valando	
Out of Breath	Advanced	
Shanghai	Bourne	
There's No Boat Like a Rowboat	Valando	
These Things I Offer You	Jefferson	
Too Young	Williamson	
We Kiss In a Shadow—"The King and I"	Robbins	
Wonder Why—"Rich, Young & Pretty"	Chappell	
You'll Know—"His Kind of Woman"		

## Second Group

Belle, Belle, My Liberty Bell	Oxford
Be My Love—"Toast of New Orleans"	Miller
Dark Is the Night—"Rich, Young & Pretty"	Feist
Do You Really Love Me	BVC
End of a Love Affair	Duchess
If You Turn Me Down	Jefferson
Lonesome and Sorry	Mills
Longing For You	Ludlow
Make Believe Land	BVC
Mixed Emotions	Roger
My Day Dream	Wings
My Magic Heart	Simon H
My Resistance Is Low	Morris
Song Is Ended	Berlin
Sweet Violets	Morris
Wang Wang Blues	Miller
We Never Talk Much—"Rich, Young & Pretty"	Robbins
While You Danced Danced Danced	Spitzer
With These Hands	Bloom
World Is Waiting For the Sunrise	Crawford

## R H Tele-Log

(Week of August 23-29)

(Numerically Listed)

		Pts.
1. Mister & Mississippi	Shapiro	100
2. Too Young	Jefferson	70
3. Loveliest Nite of Year	Robbins	60
4. Shanghai	Advanced	60
5. I Get Ideas	Hill & Range	55
6. Because of You	BMI	50
7. Cara Cara Bella Bella	Sanson	50
8. Cool Cool of Evening	Paramount	50
9. Because of Rain	Maypole	40
10. Come On-A My House	Duchess	40
11. Everything Is Yours	Miller	40
12. Maybe Because I Love You	Berlin	40
13. You're Just In Love	Berlin	40

## Ebbins Inks Actress To Widen P.M. Activity

Hollywood, Sept. 4.

Milton Ebbins, who has heretofore concentrated on musical talent, entered the acting division by signing a contract as personal manager for Barbara Ruick, 18-year-old daughter of radio actress Lurene Tuttle. Ebbins engineered Miss Ruick's new seven-year pact at Metro by bringing her to the attention of Metro veepee Marvin Schenck after she debuted on the New York "College Bowl" vidshow. William Morris will act as her agent.

Ebbins' musical stable includes Billy Eckstine, Hugo Winterhalter and Count Basie.

## WCTN Goes 45

RCA Victor has gained acceptance for its 45 rpm system at another radio station, this one in Minneapolis, where WCTN will convert its equipment to the new speed Sept. 10. Victor has been pushing its 45's into the broadcast system to hypo disk jockey plugs for the Victor system. Move will be accompanied by ballyhoo in conjunction with the Victor distrib in that area.

The Minneapolis NBC affiliate is the second station to go 45, the first being WFIL, Philadelphia, several months ago.

## MINDY CARSON RENEWS WITH RCA LONG-TERMER

Mindy Carson has been renewed by RCA Victor to a long-term recording pact via a deal negotiated by the songstress' manager-husband, Eddie Joy.

Added feature of the new deal calls for Victor to absorb costs of future dinking sessions. Usual run of pacts, except for a handful of top names, provides that costs of record sessions come out of artists' royalties.

## Clooney's New Col Disk Ties Into Cereal Push

Rosemary Clooney's new disk for Columbia Records, "Dandy, Handy and Candy," will be pushed via tie-in with a \$2,000,000 promotion for a new cereal food, Sugar Crisp Cereal.

E. B. Marks Music, which is publishing the tune, written by Alan and Marilyn Scott, linked up with the ad agency, Benton & Bowles, for an extensive disk jockey drive and a premium deal through which the food company will offer both the record and sheet music of the song to cereal buyers. This guarantees a minimum of 50,000 disk and copy sales.

Platter is Miss Clooney's first release since her "Come On-A My House" side broke through early this summer.



# SEE VIDEO AS NO MAKER OF HITS

## Folsom Plans Opening RCA Victor Pressing Plant in Israel Soon

On his three-week quickie to Rome, Spain and Israel around Sept. 20, RCA president Frank M. Folsom will lay the ground for the opening of an RCA Victor Record pressing plant in Tel Aviv. He looks upon Israel's economic future as looming large in Middle East business affairs. While the Rome visit is for the purpose of setting up a larger sphere of economic influence for RCA, out of the Italian capital, the Israeli pressing plant is figured to be just as important.

G. A. (Joe) Biondo, RCA's long-time representative in Italy, would administer the new expansion program for the electronic company in the territory south and east from Rome. This would embrace North African countries and run into the Middle and Near East. RCA's corporate setup in France and further north in the British markets is another territorial enfranchisement, but the Italy-Spain-Portugal and North African territories are relatively virgin.

As RCA expands into the "white goods" field (washing machines, refrigerators, etc.), this would also be part of a large expansion move, in addition to radio, television and the like, not to mention communications generally.

The Israel pressing plant that Folsom plans for RCA Victor would also, on occasion, be utilized for actual on-the-scene recording in light of the large flux of international talent—not overlooking a large segment of U. S. artists—for Israeli bookings.

## Brit. Top-Seller List for 'Young'

"Too Young," the Sylvia Dee-Sid Lippman click ballad, published by Jefferson Music in the U. S., is climbing into one of England's best sheet sellers in recent years. In the three weeks since it was published here in early August, number has sold 150,000 copies, with a record-breaking sale of 75,000 during the last week. Previous top-seller during one week was "Now Is the Hour," which hit 68,000.

"Too Young" is being published in England by Francis Day & Hunter, which picked up the rights to the tune for a \$3,000 advance. Sonny Cox, British pub who recently settled in the U. S. with his company, Rox & Cox, handled the deal.

In the U. S., "Too Young" has gone over the 600,000 copy sales mark, with likelihood that the Nat Cole disk for Capitol will hit \$1,000,000.

## MUZAK SELLS MOST OF ITS EQUIPT. TO VICTOR

Discontinuing its studio and custom-record operations for outside customers, Muzak has sold most of its recording equipment to RCA Victor. Victor has also picked up the lease on Muzak's 46th St., N. Y., studios and has hired some of Muzak's technical personnel.

According to James P. Davis, RCA Victor Custom Records sales division chief, the new equipment will enable Victor to fill orders for vertical as well as lateral recordings. Victor has been steadily expanding its custom records activities the past couple of years.

Move does not affect Muzak's wired music operation or its radio transcription business, the Associated Program Service. Muzak also retains its pressing plant in Elizabethtown, Ky.

Country Club Inn, Teterboro, N. J., has revived its policy of holding once-a-week dances in its Terrace Room, with Bill Trillia's orch opening tonight (Wed.).

## TV CONFINED TO STANDARDS

By HERM SCHOENFELD

Although television will step out with added impact this fall due to operation of the co-axial cable, many music execs are minimizing predictions that TV will be the new medium for making song hits. TV is expected to follow the same method of operation that it has pursued since it was launched commercially five years ago, with little prospect that the "publishing business" will profit any more than it has in the past.

Key question revolving around TV is whether it can duplicate the power of radio in creating a market for new songs via live performances. Up to now, video has been virtually confined to the playing of standards plus established hits, with new entries getting the brush or relegated to minor programming spots.

Countering the belief that TV will inaugurate a new era for younger songsmiths, vet publishers point out that radio was forced to make its own hits. Two decades ago the disk industry didn't have the toe-hold that it has now on the music business, with the result that radio had no outside criteria to go by in selection of its material. That factor, plus the power of such names as Kate Smith, Bing Crosby and Guy Lombardo to make hits overnight via their live shows, gave radio the self-confidence to plug new tunes with expectation that the public would accept them.

Currently, however, TV can afford to play it safe on music because it has the objective check of disk sales. Tunes that sell on wax are held to be surefire material for TV shows, and programmers are taking no chances on testing untried tunes. This is especially true of the more expensive shows, where experimentation with new material involves gambling with heavy coin.

**Additional Factor**  
An additional factor dampening TV's possible revolutionization of music biz will be the virtual impossibility of getting saturation coverage of a tune. Due to the nature of TV programming, with its fear of duplication, spotting of a hit (Continued on page 59)

## Promotion, 'Right' Promoter Terms Key to Bands' Best Postwar Chances

### Remington Enters Pop, Low-Price Field; 3 for \$1

Remington Records, which has been a factor in the longhair field via its low-price disks, is entering the pop field on a similar basis. Indie has set coverage of all hit tunes on disks that will retail at three for \$1. Royalty deal with the publishers, via agent Harry Fox, will give pubs 1 1/2¢ per side.

Remington is packaging its new pop series as frank carbons of the hit disks. Don Gabor, Remington prexy, said that his disks would be as close note-for-note copies of the original hit versions as possible. Enoch Light is acting as musical director on the pop disks, which are made of unbreakable material.

### Wexler Named Col Sales V.P.

In his first major step to realign Columbia Records' top-echelon staff since becoming prexy early this year, Jim Conkling has upped Paul Wexler to vice-prexy over sales. Naming of Wexler as veepee gives the 32-year-old exec additional authority in handling the company's distrib setup. In recent months, Wexler has been fighting distrib deals with retailers which have made price-cutting possible.

Wexler, who has been with Col since 1941 except for a hitch in the Army, was named general sales manager of the company after Paul Southard exited as sales veepee.

### Al Donahue Sliced

Henderson, Nev., Sept. 4. Bandleader Al Donahue was hospitalized here last week for an appendix operation.

His crew is laying off until Donahue is out of the Rose De Lima Hospital in a couple of weeks.

Like other facets of the music business, band promoters are gearing for one of its biggest seasons since the end of the war. While attempts during the past couple of years to put the band biz on a sound footing have concededly not borne fruit, agency men and bookers feel they now have the best chance to restore bands as a profit-making medium.

Key to success of the band biz in the next period is seen in proper promotion and the right financial terms for the one-niter promoters. It's held that what has been lacking in the past couple of years has been a concerted attempt by the top agencies and the disk companies to sell bands to the dancing public. It's understood that Music Corp. of America toppers have been mulling ideas to revitalize band promotion activity on the road.

Most important step, however, will have to be taken by the disk companies, it's held, since there has been no better medium than wax to exploit bands with the buying public. A couple of years ago the diskers started a flurry of activity, with RCA Victor taking the lead in putting over the Ralph Flanagan band, and Decca and Capitol Records countering with the Jerry Gray and Ray Anthony orchs, respectively.

The competition was held to be good for the band business in general, with some talk generated about the respective merits of the various bands. In the past several months, however, Decca and Capitol have been tapering off on their promotion of the bands but are expected to pick up again.

(Continued on page 58)

## Capitol Profit Climbs to 419C

Hollywood, Sept. 4. Jump of \$1,186,424 in Capitol records' sales for 12 months, ended June 30, as compared with the preceding 12 months has been reported by prexy Glenn Wallichs. As a result, net income reached \$419,414, equal, after providing for preferred dividends, to 74¢ per share on 476,230 shares of common stock outstanding.

Sales figure was \$13,034,230. Last year, sales reached \$11,847,806 for net income of \$242,370 or 35¢ per share on same number common shares.

## WM. WARFIELD SET FOR COLUMBIA DISKS

William Warfield, Negro baritone featured in the current Metro pic, "Show Boat," has been inked to an exclusive pact by Columbia Records' longhair division. His initial release will be a collection of American folk songs arranged by Aaron Copland, with the composer also acting as piano accompanist. Next release will be a group of sea chanteys.

Next month Warfield starts work in another film, Metro's musical version of "Huckleberry Finn." He has had no regular recording pact before, having appeared in M-G-M's "Show Boat" album as part of the soundtrack set.

### Rackmil's Coast Shortie

Milton R. Rackmil, Decca prexy, headed for the Coast Monday (3) on business. He's due back next weekend.

Morty Palitz, Decca's pop artists and repertory chief, also heads for Hollywood this week for confabs with Sonny Burke, Coast recording chief. It's Palitz's initial trip to the Coast since taking over the a&r post formerly held by Dave Kapp.

## VARIETY 10 Best Sellers on Coin-Machines Week of Sept. 1

- |  |                           |          |
|--|---------------------------|----------|
| 1. COME ON-A MY HOUSE (9) (Duchess)            | Rosemary Clooney          | Columbia |
| 2. BECAUSE OF YOU (5) (Broadcast)              | Tony Bennett              | Columbia |
| 3. SWEET VIOLETS (7) (Morris)                  | Les Baxter                | Capitol  |
| 4. I GET IDEAS (4) (Hill-R)                    | Dinah Shore               | Victor   |
| 5. TOO YOUNG (20) (Jefferson)                  | Tony Martin               | Victor   |
| 6. JEZEBEL (20) (BMI)                          | Nat "King" Cole           | Capitol  |
| 7. MY TRULY, TRULY FAIR (10) (Santly-J)        | Richard Hayes             | Mercury  |
| 8. BELLE, BELLE, MY LIBERTY BELL (2) (Oxford)  | Frankie Laine             | Columbia |
| 9. MR AND MISSISSIPPI (11) (Shapiro-B)         | Guy Mitchell-Mitch Miller | Col.     |
| 10. LOVELIEST NIGHT OF THE YEAR (10) (Robbins) | Vic Damone                | Mercury  |
|  | Guy Mitchell-Mitch Miller | Col.     |
|  | Patti Page                | Mercury  |
|  | Dennis Day                | Victor   |
|  | Mario Lanza               | Victor   |

### Second Group

- |                                      |                           |          |
|--------------------------------------|---------------------------|----------|
| SHANGHAI (3) (Advanced)              | Doris Day                 | Columbia |
| JOSEPHINE (Feist)                    | Billy Williams Quartet    | MGM      |
| HOW HIGH THE MOON (14) (Chappell)    | Les Paul-Mary Ford        | Capitol  |
| BECAUSE OF RAIN (Maypole)            | Les Paul-Mary Ford        | Capitol  |
| THESE THINGS I OFFER YOU (Valando)   | Nat "King" Cole           | Capitol  |
| I'M WAITING JUST FOR YOU (Jay-Cee)   | Sarah Vaughan             | Columbia |
| MORNINGSIDE OF THE MOUNTAIN (Remick) | Patti Page                | Mercury  |
| ROSE, ROSE I LOVE YOU (8) (Chappell) | Lucky Millinder           | King     |
| I'M IN LOVE AGAIN (4) (Harms)        | Tommy Edwards             | MGM      |
| GOOD MORNING MR. ECHO (Forrest)      | Paul Weston               | Columbia |
| ON TOP OF OLD SMOKY (14) (Folk-W)    | Frankie Laine             | Columbia |
| I APOLOGIZE (6) (Crawford)           | April Stevens-Henri Rene  | Victor   |
| BE MY LOVE (21) (Miller)             | Jane Turzy Trio           | Decca    |
| UNLESS (2) (Bourne)                  | Weavers                   | Decca    |
| MOCKIN' BIRD HILL (15) (Southern)    | Vaughn Monroe             | Victor   |
|                                      | Billy Eckstine            | MGM      |
|                                      | Mario Lanza               | Victor   |
|                                      | Eddie Fisher              | Victor   |
|                                      | Guy Mitchell-Mitch Miller | Col.     |
|                                      | Les Paul-Mary Ford        | Capitol  |
|                                      | Patti Page                | Mercury  |

(Figures in parentheses indicate number of weeks song has been in the Top 10)



# Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

## VARIETY WEEK ENDING SEPT. 1

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos.	No.	Artist	Label	Song	This Week										Last Week										Total
					1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	
1	10	Rosemary Clooney	Columbia	Come-on-a My House	3	10	3	3	2	2	6	2	1	4	4	2	1	1	1	9	1	2	175		
2	3	Tony Bennett	Columbia	Because of You	1	1	1	2	1	1	1	2	1	1	1	1	1	1	6	1	2	151			
3	10	Dinah Shore	Victor	Sweet Violets																					
4	9	Les Paul-Mary Ford	Capitol	World's Waiting Sunrise	9																				
5	4	Nat "King" Cole	Capitol	Too Young	2	8	4	3	10	5															
6	7	Frankie Laine	Columbia	Jezabel	4	5																			
7	12	Tony Martin	Victor	I Get Ideas																					
8	7	Les Baxter	Capitol	Because of You																					
9	5	Marlo Lanza	Victor	Loveliest Night of Year																					
10	6	Guy Mitchell-M. Miller	Columbia	My Truly, Truly Fair																					
11	13	Don Cherry	Decca	Vanity																					
12	10	Doris Day	Columbia	Shanghai																					
13	15	Guy Mitchell-M. Miller	Columbia	Belle, Belle, My Liberty Bell																					
14	34	Weavers	Decca	Kisses Sweeter Than Wine																					
15	11	Tony Bennett	Columbia	Cold, Cold Heart																					
16	34	Rosemary Clooney	Columbia	Mixed Emotions																					
17	50	Paul Weston	Columbia	Morningside of Mountain																					
18	11	Toni Arden	Columbia	Too Young																					
19	45	Georgia Gibbs	Coral	While You Danced																					
20	4	K. Grayson-H. Keel	M-G-M	Make Believe																					
21	19	Les Paul	Capitol	Whispering																					
22	11	Vic Damone	Mercury	Longing for You																					
23	1	Del Wood	Tennessee	Down Yonder																					
24	6	Stan Freberg	Capitol	I've Got You Under My Skin																					
25	49	Perry Como	Victor	There's No Boat Like R'boat																					
26	16	Frank Sinatra	Columbia	I'm a Fool to Want You																					
27	3	Johanny Desmond	M-G-M	Because of You																					
28	11	Perry Como	Victor	There's a Big Blue Cloud																					
29	5	Patti Page	Mercury	These Things I Offer You																					
30	20	Vic Damone	Mercury	My Truly, Truly Fair																					
31	1	Patti Page	Mercury	Delour																					
32	1	Kay Starr	Capitol	Come-on-a My House																					
33	1	Vaughn Monroe	Victor	Laura Lee																					
34	2	Guy Lombardo	Decca	With These Hands																					
35	1	Kay Armen	King	Come-on-a My House																					
36	1	Frank Sinatra	Columbia	It's a Long Way																					
37	45	April Stevens-H. Rene	Victor	Dreamy Melody																					
38	3	Frank Sinatra-H. James	Columbia	Castle Rock																					
39	24	Bobby Wayne	Mercury	Sweetheart of Yesterday																					
40	2	Andrews Sis	Decca	I Want to Be With You																					
41	2	Teresa Brewer	London	Wang Wang Blues																					
42	3	Russ Morgan	Decca	Longing for You																					
43	2	Vaughn Monroe	Victor	Got Her Off My Hands																					
44	5	Eddie Fisher	Victor	I'll Hold You in My Heart																					
45	3	Deanna Day	Victor	Mary Rose																					
46	50	Frankie Laine	Columbia	Wonderful, Wasn't It																					
47	17	Marlo Lanza	Victor	Because																					
48	1	Tony Martin	Capitol	Over a Bottle of Wine																					
49	13	Nat "King" Cole	Capitol	Because of Rain																					
50	2	Bobby Wayne	Mercury	Belle, Belle, My Liberty Bell																					
51	5	June Tarry Trio	Decca	Sweet Violets																					

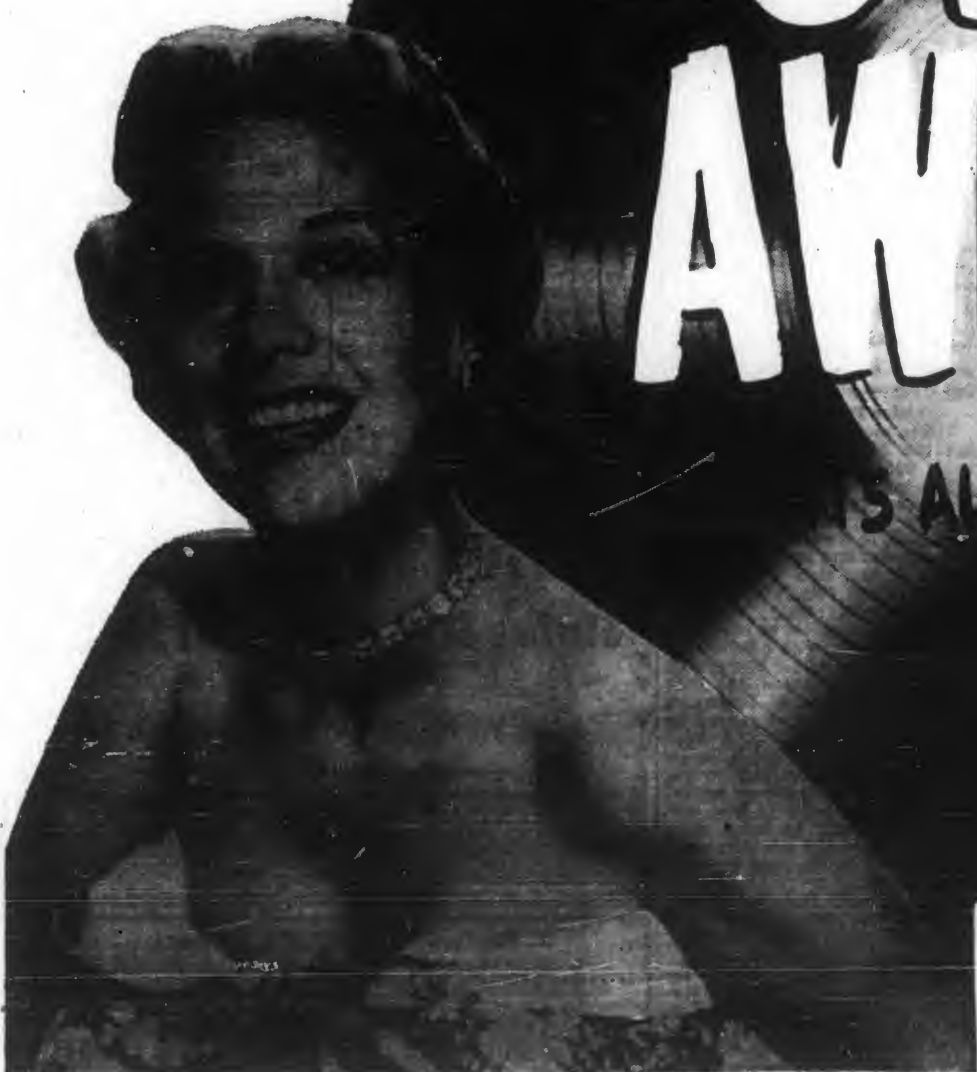
*Again!...*

# DINAH SHORE

HITS—Singing....

"STAY  
AWHILE"

*and*  
IS ALL IN THE



RCA VICTOR Records

20-4233 (47-4233)



## WOODY HERMAN ORCH CLICKS IN CINCY PARK

Cincinnati, Sept. 4.

Woody Herman drew close to 9,000 admissions during his week's engagement at Coney Island's Moonlite Gardens, ending Friday (31), for a season record. Charge was \$1 and \$1.50 on week-end nights.

The Herman 16-piece combo, with Dolly Huston as chirper, rounded out General Artists Corp. bookings at Cincy's ace amusement park for the 1951 stretch which included Ray Robbins, Johnny Long, Buddy DeFranco, Hal McIntyre, Ralph Flanagan, Shep Fields and Guy Mitchell.

### Jack Dunn to Plymouth

Jack Dunn, formerly contact-man for J. J. Robbins & Sons, Music, has joined Plymouth Music as plugger.

Plymouth is owned by composer-conductor Meredith Willson and Cork O'Keefe.

## NEW REVIVALS 'DON'T BLAME ME' 'I'M IN THE MOOD FOR LOVE'

Standards by  
**Jimmy McHugh**

THE HIGHEST QUALITY RECORDS  
"RICH YOUNG AND PRETTY"

## DARK IS THE NIGHT

LEO FEIST, INC.

### LONGING FOR YOU

LES BAXTER ..... Capitol  
TERESA BREWER ..... London  
GEORGE CATES ..... Coral  
LARRY CLINTON .....  
PAULETTE SISTERS ..... Broadway  
VIC DAMONE ..... Mercury  
SAMMY KAYE ..... Columbia  
KATHY MASTICE ..... RCA Victor  
RUSS MORGAN ..... Decca  
TOMMY TUCKER ..... MGM

**LUDLOW MUSIC, INC.**

666 Fifth Ave., New York N. Y.

## RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National  
Rating

Week Ending  
Sept. 1

This Last  
wk. wk.

Artist, Label, Title

			New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	San Antonio—(Central Radio Co.)	San Francisco—(Sherman-Clay)	Philadelphia—(Wanamaker)	Minneapolis—(Don Leahy)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music Co.)	Omaha—(A. Hospe Co.)	TOTAL POINTS
1	1	ROSEMARY CLOONEY (Col)													
		"Come-on-A My House"—39467	1	5	1	2	2	1	1	4	4	5	1	2	103
2	3	TONY BENNETT (Columbia)													
		"Because of You"—39362	2	1		1		2		1	2	1	6	4	79
3	5	TONY MARTIN (Victor)													
		"I Get Ideas"—20-4141A	4	2	3	4	7	7	4	9		6		8	56
4	2	NAT "KING" COLE (Capitol)													
		"Too Young"—1449	7		2		4	3	3	2			2		54
5	4	MARIO LANZA (Victor)													
		"Loveliest Night of Year"—10-3300	3	6	6	10	6	6	2			2	5		53
6	6	DINAH SHORE (Victor)													
		"Sweet Violets"—20-4174A	5	3		7	5	4	7	6	7		4	10	52
7	7	TONY BENNETT (Columbia)													
		"Cold, Cold Heart"—39449	6	4		3								1	30
8	9	LES PAUL-MARY FORD (Capitol)													
		"World Waiting Sunrise"—11-1748	8	7		6	10			10	1		7		28
9	11	G. MITCHELL-M. MILLER (Col)													
		"My Truly, Truly Fair"—39415					9	5	5			3	8		25
10	12	LES PAUL-MARY FORD (Capitol)													
		"How High the Moon"—1451		10	7				8	3			9		18
11	12	DORIS DAY (Columbia)													
		"Shanghai"—39423		9		5		8	8			8			17
12	8	FRANKIE LAINE (Columbia)													
		"Jezebel"—39367			8				9					8	13
13A		B. CROSBY-J. WYMAN (Decca)													
		"Cool Cool Cool Evening"—27678			4	8		9							12
13B	11	APRIL STEVENS (Victor)													
		"I'm in Love Again"—20-3148A				5								5	12
14	13	DEL WOOD (Tennessee)													
		"Down Yonder"—775				1									10
15A	10	LES BAXTER (Capitol)													
		"Because of You"—1760				3									8
15B	16	WEAVERS (Decca)													
		"Kisses Sweeter Than Wine"—27670								3					8
15C		SAMMY KAYE (Columbia)													
		"Longing For You"—39499												3	8
16		LES PAUL (Capitol)													
		"Whispering"—1592										4			7
17		TOMMY EDWARDS (MGM)													
		"Morningside Mountain"—10989							5						5

### Disk Best Sellers by Companies (Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	7	275	Decca	2	20
Victor	4	173	Tennessee	1	10
Capitol	5	115	MGM	1	6

### FIVE TOP ALBUMS

1	2	3	4	5
SHOWBOAT Hollywood Cast M-G-M M-G-M84 K 84 E 559	GREAT CARUSO Mario Lanza Victor DM-1506 LM-1127 WDM-1506	KING AND I Broadway Cast Decca DL-8008 9-260 DA-876	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	VOICE OF XTABAY Yma Sumac Capitol CD-244 CC244

John Furman, managing director of B. Feldman Music, British publishing firm, arrives in N. Y. Sept. 19.

### Band Promotion

Continued from page 55

pected to start up again when the fall business starts perking.

#### Victor Promotes Morrow

Victor, meantime, has been pressing the Flanagan issue and has come up with another new crew with a promising future. New band is headed by trombonist Buddy Morrow and, like Flanagan, has been kept in New York strictly as a recording outfit for the first year. Morrow's first date at the Steel Pier, Atlantic City, last weekend garnered solid results, with the crew set for a series of one-niters through October, with a Palladium, Hollywood, date set for next spring.

Formula for Morrow has been proper dance tempo styling, a steady disk promotion capped by his recent "Rose, Rose, I Love You" click for Victor, and moderate terms for the bookers. Morrow will play on modest guarantees against percentages in order to give promoters a chance to break even. Anthony's band also has been working steadily on the road with the same formula.

It's admitted that the diskers have not been getting rich on their band releases but neither have they been losing money. For example, Flanagan's orch, one of the top money-makers on the road currently, has only been selling in moderate figures for Victor, but the band has been getting repeated disk jockey spins with sustained

sales impact, although not in the hit category. Bandsmen feel that the diskers can open another major avenue for disk sales if they maintain their leadership in putting over the band business.

### The Dynamic Delineator of Songs

## DOROTHY CLAIRE

Starting Sept. 3, LOOKOUT HOUSE

LEXINGTON, KY.

PAUL WINCHELL TV SHOW on Sept. 17

MANAGEMENT

Charles V. Yates Agency, Inc.

545 FIFTH AVENUE, NEW YORK 17, N. Y.

## — Growing BIGGER Everyday — LONESOME AND SORRY

WIDELY RECORDED — WIDELY PROGRAMMED

MILLS MUSIC, INC., 1619 Broadway, New York 19

## Ex-Omaha Distrib Sues Columbia for \$78,000

Omaha, Sept. 4.

An Omaha business man, Paul W. Jacobus, operator of the Omaha Appliance Co., has brought suit for \$78,000 against Columbia Records. He obtained a writ of attachment for that amount against the record company's accounts here.

Jacobus was wholesale distributor for Columbia for 10 years until this spring. He says he is "stuck" with \$78,000 worth of records and "obsolete" equipment that the company allegedly "forced" him to buy. He complained that the company assured him it would take back anything he could not sell.

His complaint says that when he complained of being badly overstocked early this year, Columbia terminated the agreement.

Felsted Music Corp. and Burlington Music Corp. chartered to conduct music publishing businesses in New York. Each has a capital stock of 200 shares, no par value. Herbert J. Krohn was filing attorney for both.



Arriving  
Soon!

25  
TOP  
RECORDINGS



A Technicolor Picture

St. Nicholas Music, Inc.

1619 Broadway, New York 19

PROGRAM  
I GOT IT BAD AND  
THAT AIN'T GOOD  
TORCH STANDARD  
Paul Francis Webster

## STEWART BARR Baritone

Another BMI Pin-Up Hit!  
**I LOVE THE SUNSHINE OF YOUR SMILE**  
Another BMI "Pin Up" Hit—  
Published by Johnstone-Montel  
Recorded by  
**FOUR KNIGHTS—Capitol**  
**RAY ANTHONY—Capitol**  
**MERV GRIFFIN-HUGO WINTERHALTER—Victor**  
**JERRY GRAY—Decca**

BROADCAST MUSIC INC. 580 FIFTH AVENUE  
NEW YORK • CHICAGO • HOLLYWOOD NEW YORK 17, N. Y.

**DECCA RECORDS**  
America's Fastest  
Selling Records!

# RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating		Week Ending Sept. 1		This Last wk. wk.		Title and Publisher		New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Honyer	Philadelphia, Charles Dumont	Detroit, Grinnell Bros.	Seattle, Capitol Music Co.	Cleveland, Grossman Music Co.	Rochester, Neisner Bros.	Kansas City, Jenkins Music Co.	St. Louis, St. Louis Music Supply	Minneapolis, Schmitt Music Co.	TOTAL POINTS
1	1	1	1	1	1	"Because of You" (Broadcast)	...	1	1	1	1	1	1	1	1	1	4	1	3	115
2	2	2	2	2	2	"Loveliest Night Year" (Robbins)	...	3	2	3	8	2	3	4	4	5	1	5	1	91
3	4	3	3	3	3	"Sweet Violets" (Morris)	...	4	3	...	2	5	9	5	7	4	2	7	...	62
4	3	4	4	4	4	"Too Young" (Jefferson)	...	9	...	2	3	...	2	2	8	9	5	2	10	58
5	14	5	5	5	5	"I Get Ideas" (Hill-R.)	...	8	9	4	9	...	6	8	6	7	...	...	4	38
6	6	6	6	6	6	"Come-On-A My House" (Duchess)	...	5	...	6	...	4	...	9	...	7	3	6	37	...
7	7	7	7	7	7	"Shanghai" (Advanced)	...	6	...	4	7	7	6	10	...	...	4	...	33	...
8	5	8	8	8	8	"My Truly, Truly Fair" (Santly-J)	...	4	6	...	4	...	9	...	...	...	9	5	29	...
9	...	9	9	9	9	"Longing For You" (Ludlow)	...	2	10	...	...	...	...	5	2	...	...	...	25	...
10	10	10	10	10	10	"Cold Cold Heart" (Acuff-R.)	...	6	...	...	...	...	...	2	3	...	...	...	22	...
11	14	11	11	11	11	"These Things I Offer You" (Val.)	...	...	...	...	6	...	...	...	...	6	...	2	19	...
12	8	12	12	12	12	"Morningside of M'lain" (Remick)	...	...	9	5	8	...	7	...	...	8	...	...	18	...
13A	...	13A	13A	13A	13A	"Belle, Belle, Liberty Bell" (Ox.)	...	5	7	...	7	...	...	...	...	...	...	...	14	...
13B	...	13B	13B	13B	13B	"Detour" (American)	...	10	...	...	...	...	...	3	6	...	...	...	14	...
13C	...	13C	13C	13C	13C	"Lonely Little Robin" (Oxford)	...	...	...	...	...	...	3	...	8	...	...	...	14	...

## See Video

Continued from page 55

tune on several shows is a tough job. With a new song, the difficulties are multiplied.

Unlike the early years of radio, moreover, TV performers are not given wide latitude in selecting their material. Recently, Anne Shelton, appearing as a guest on a variety TV'er, asked to do her new London Records number, "Blow, Blow, Winds of the Sea." The TV producer nixed the suggestion and she wound up doing a best-seller.

TV, of course, is not a total loss to the music industry. It has been responsible for the showcasing of numerous oldies and has given more steam to bestsellers. A pop hit which is also a performance number, like "Too Young," has been given a big ride on TV, comparatively, with the result that the number has been helped to stay up on the bestseller lists.

From a financial point of view,

video also represents a lucrative source of income for the American Society of Composers, Authors and Publishers. TV this year is expected to triple last year's ASCAP take of \$1,000,000, with the revenue seen eventually rising way beyond the \$8,000,000 top shelled out by radio to the Society's writers and publishers.

## Loew's Pays Expenses For 3d 'Bozo' Week

"Bozo, The Capitol Clown," Capitol Records' promotion film for its juve disk series, has been set for an additional week's run in 12 Loew's theatres this week after playing 24 houses during the original two-week deal. Capitol is furnishing a clown to go along with the film as part of the "Bozo" disk hypo.

During the third week, Loew's agreed to pay all expenses for the promotion after Cap had footed the bill for the first two weeks.

## Musso Rejoins Glaser After 2 Mos. With GDC

Hollywood, Sept. 4.

Vido Musso, bandleader who invoked James C. Petrillo's aid two months ago to shed pact with Joe Glaser's Associated Booking Corp., rejoined the outfit after getting release from General Artists Corp. with which he had signed after first anklng Glaser. GAC let him go because agency hadn't been too successful booking the 16-man crew he brought with him.

In rejoining Glaser, Musso cut his crew to six. First date under his new ABC pact is Sept. 10-23 stand at Oasis, southside niter, at \$950 weekly for combo.

The 1951 Houston Symphony Orchestra Maintenance Fund Drive is to be held in Houston Sept. 12 through Sept. 28. Max Levine has been named general chairman of the drive, which will try to obtain \$175,000.

## Inside Orchestras—Music

Ike Carpenter won a battle with San Diego American Federation of Musicians Local 325 by invoking the aid of Clare Meeder, AFM international board exec and a trouble-shooter for prez James C. Petrillo. Southern California city local had contested right of Carpenter band to play the annual San Diego Bartenders' Ball, an affair usually played by a local crew. Carpenter, a member of L. A. local 47, currently is playing San Diego's Sherman's niter on a six-month pact. Band manager Hal Gordon forced the showdown in the hassle and Meeder upheld him with a San Diego relief orch hired for the event. Meeder nixed a pitch that two standby bands be employed. Understood the San Diego local expressed concern over the growing usage of traveling bands by spots in the area, thereby limiting the amount of work for local members. In addition to Sherman's, Tops, another S. D. niter, is using out-of-town windjammers as is the Paris inn.

RCA Victor made its latest Ralph Flanagan release, "The Blues From 'American In Paris,'" strictly as a gamble since Herman Starr, head of the Warner Bros. music combine, which owns the George Gershwin copyright, refused to give an advance okay to the dance tempo arrangement. Starr told Victor execs to submit the platter for approval after it was made. Starr then turned it over to Ira Gershwin, brother of the late composer, who okayed the version. The three-minute side took one hour to record.

Peter Pan kid diskery has teamed up with a kiddie tog manufacturer on a combination package deal which will bring the peddling of its disks into children's apparel stores. Tieup has manufacturer paint "Old MacDonald" and his farm animals on two-piece suits to be sold with the Peter Pan disk "Old MacDonald." The diskery expects to add more titles to the package plan for the Christmas season.

## On the Upbeat

### New York

Merv Griffin, vocalist with Freddy Martin's band, to the Coast in December for a 20th-Fox screen test ... Joey Sasso joined David O. Alber publicity office as head of disk promotion ... Don Owens, Capitol Records disk jockey promotion staffer, marries Dorothy Blau, of New Rochelle, Sept. 15 ... Mitch Miller, Columbia Records artists and repertory chief, due back from the Coast next week ... Sarah Vaughan, currently playing Standish Hall Hotel, Quebec, returns to N. Y. Sept. 9 for Columbia recording sessions and a date with the Gene Krupa orch at the War Memorial Auditorium, Trenton, Sept. 14. She then takes off for a 10-week tour, starting Sept. 21 in Boston, with a package including the Duke Ellington orch and Nat "King" Cole Trio.

### Chicago

Cass Harrison orch, seven-piece eastern group, has signed with MCA. Barbara Ballantine is set as gal vocalist ... Jane Turzey Trio plays Seven Seas, Omaha, Sept. 10 for one week, following at Casino theatre, Toronto, Sept. 27 for one week, then to Seville theatre, Montreal, Oct. 4 for one week ... Cyclones set for Club Lido, Huron, S. D., Sept. 15 ... Ray Rio inked into Clover Club, Peoria, Ill., Sept.

5 ... Stan Kenton plays one-nighter at Parkway Ballroom, Chi, Sept. 6 ... Billie Holiday into Band Box, Chi, Sept. 11 for two weeks ... Betty McGuire orch plays Blue Mirror, Washington, D. C., Sept. 10 for two weeks ... Charlie Ventura and Buddy Rich orchs inked for eight weeks into Preview, Chi, Sept. 19 ... Florence Boyle, ex-BVC staffer here, working for Bob Cole, Chi Southern Music rep ... Eddie James orch in 11th week at Granada Ballrooms, Chi, and set indef ... Ray Pearl does repeat at Aragon, Chi, Nov. 6 for one month.

### Cleveland

Duke Ellington, King Cole and Sarah Vaughan, in package show, set by Frank Sands Gale Agency for jazz concert at Public Auditorium for Oct. 16 ... Myron Hanley's reorganized five-piece orchestra doing first hotel date here at Staller's Terrace for month, until Sammy Watkins' crew returns about Oct. 8 to start floor show season. Hanley also doubles in local MCA office as booker ... George Duffy back from month vacation in Denver to take his orchestra into Skyway Lounge Club. ... Stan Kenton's 40-odd piece troupe due at Public Music Hall Oct. 13 in pop concert ... Ray Furell formed dance crew for Borsellino's Club.

# BILL HAYES

## In a new MGM Record Release THE LOVE OF A GYPSY

Backed with

### I'VE GOT AN IDEA FOR A SONG

MGM 11042 — K 11042

## M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

701 SEVENTH AVE. NEW YORK 16, N. Y.



Singing Star of "YOUR SHOW OF SHOWS"

Returning Sept. 8th

NBC-TV

Direction: WILLIAM MORRIS AGENCY



## Night Club Reviews

### Thunderbird, Las Vegas (NAVAJO ROOM)

Las Vegas, Aug. 31. Rosemary Clooney, Irving Fields Trio, Harold Lang & Helen Gallagher, Kathryn Duffy Dansations (7), Christina Carson, Joy Walker, Lucy Lewin, Pola Van Essa, Johnny O'Brien, Normandie Boys (3), Al Jahns' Orch (12), Jack Martin Five; no cover, no minimum.

This one has everything—a high-gear, potent production containing every element to magnetize full rooms for the next three weeks. Every act is a Las Vegas first, with thrush Rosemary Clooney heading marquee roster, 88'er Irving Fields, and music-comedy terpers Lang & Gallagher socking c'ar big. Kathryn Duffy Dansations also receive full kudos for both of their colorful inventions.

Rosemary Clooney arrives at this desert resort centre preceded by the almost continuous whirlings

by local decays of her "Come On-A My House." It is to her credit that she hits the Navajo Room spot with smart presentation, minus gab, of widely varied songology. Thus, when she eventually reaches "House," the audience is hers to have and to hold.

Miss Clooney wins approval at walk-on with striking blonde looks, unmannered delivery straight from the shoulder sans vocal trickery, in bright "From This Moment On." Pinpoint spot limns her expressive face in moodful followup, "Because of You." The Clooneytimbre during slow ballads resembles dulcet tones of a muted viola.

Reveals diversity in both "Lady Is a Tramp" and the mirthful "Shot Gun Boogie." "Just a Little Girl," and "Beautiful Brown Eyes" reveal gal's excellent enunciation. Tablers are by now ready for "Come On-A"—and get it in a rollicking style that tears up the house. Returns for a couple of quickies, "S'Wonderful" and "I'm Late," and terrific bowoff reaction.

Irving Fields wraps up deuce with slick keyboarding, assisted by drummer and bassist. With "Mambo Jambo," he displays keen commercial pianistics, further exemplified in "Americana," a potpourri of nationality tunes cleverly arranged to climax in flagwaver for cheers and whistles.

Fields' bass plunker, Henry Sargent, sets up an athletic version of "Ferdinand," by energetic bowing, slapping and vocalistics. "Warsaw Concerto" finds the Fields' touch a bit glib, devoid of feeling, and "Oye Negra" embellished with black and white fireworks. Following "12th St. Rag," combo has to beg off.

Harold Lang & Helen Gallagher tee off with music-comedy-styled sketches to include duet warbling and terperly. Pair show class all the way, plenty of mobility and sock showmanship. "Dance Whenever You Can" is chirped as Intro, stepped off neatly. "I Never Knew About You" has great charm, with contrasting "Tango Palace," a delightful romp. In this, Miss Gallagher appears in slit skirt, Lang in sailor garb for a rowdy sesh set within a 10c-a-dance emporium. Jitterbug tag whips up cheers and whistles, insuring brief encore round.

Kathryn Duffy Dansations propel layout with a glittering "Oo La La Madelena," fronting cute blonde bundle Joy Walker, melodized by Johnny O'Brien, and Normandie Boys. Ballet devised finale is contoured to "September Song" and "Loveliest Night of the Year," with above-par toe terperly by ballerina Christina Carson and graceful assists from Joy Walker and Lucy Lewin. Pola Van Essa sopranos nicely, duets with O'Brien and gets click assists from Normandie Boys.

Al Jahns and orchsters deserve special tributes for backstopping this casement—perhaps the most solid job they've turned out at the Thunderbird. Will.

### Hotel Ambassador, L. A. (COCONUT GROVE)

Los Angeles, Aug. 29. Mary Hatcher (with The Four Fellas), Artini & Consuelo, Carlos Molina's Orch; cover \$1.50, \$2.

There was plenty of uninking to do with this one-week layout, a fillin before Frankie Carle's opening Tuesday (4), and the ironing-out process was all on Mary Hatcher's end (see New Acts). Otherwise, it's a good show.

Elements that upset the turn cooked up by Miss Hatcher and the Four Fellas were the preceding acts, consisting of the Grove's regular Tuesday Hawaiian show and the Artini & Consuelo ballroom duo. The Hawaiians have had long experience grabbing the customers' attention in this big room. It was all new, of course, to the Hatcherites.

Immediately following the hula hula baloo, dance team moves in for a sock reception with their samba, tango, rumba, Charleston and waltzes. Couple, whose enthusiasm is contagious, has a happy knack of taking the audience into its confidence in announcing the numbers.

Carlos Molina orch, experts at backing a show, are even more so in dishing up toe-tinglers for customers. Mike.

### Mapes Skyroom, Reno

Reno, Aug. 29. Carl Ravazza, Bill Bailey, Archie Robbins, Skylettes (8), Dick Foy Orch (8); no cover, no minimum.

Despite mediocre supporting acts, Carl Ravazza is a hit at the Mapes Skyroom. In a little less time than it takes to write about it, Ravazza pulls the show to its toes.

But the Skylettes, the line which lives here, looks better, has a male to add to the routines and has freshened up its numbers with originality and variety.

Bill Bailey (Pearl's brother) is a dancing parson who is on the circuit to make money to build a church. After every number he says a solemn "amen." Act is almost unnoticeable from ankles up: the feet carry the whole routine. He taps and that's about that. However, in one successful outburst, he charges the crowd with a little patter—and sometimes this hits a jackpot.

Comedian is Archie Robbins, who doesn't quite click. He has some good chatter material, but his lyrics to songs and operas as in his "La Boheme" bit about TV, caused only slight ripple along ringside. Whole act might go better if he played his part straighter—deadpanned. No doubt, though, about his potential.

Carl Ravazza is still making a fine entrance via the tables. As orch opens with his "Hello, I Have Some Songs For You," Ravazza starts his song out among the customers—no light—and once surprise has died away, comes forward to stage. The few titters caused by what looks like some corn about to grow, fade immediately, and the effect is wonderful. Without waiting for plaudits, he segues into a standard. Among pops he does best are "If," "When You Know I've Been a Liar All My Life" and "Loveliest Night in the Year."

In a medley of old pops, he gets carried away and packs the crowd right along with him. "Too Marvelous for Words," "Blue Heaven" are best. Dialog and song for "Pedro from Chihuahua" is pleasant relief from straight song, really cute and well done.

Ravazza is smoother than ever, achieves some fine vocal effects with no effort. Customers demand encores and never receive any. But the parting is tender and everybody stays around for another show.

Dick Foy's orch gives whole show an added lift. Curt.

### El Rancho, Las Vegas (ROUNDUP ROOM)

Las Vegas, Aug. 29. Rudy Vallee, Billy Daniel with Lita Baron, Buster Burnell, El Rancho line (8), Ted Fio Rito Orch (10); no cover, no minimum.

Rudy Vallee is presently engaged in blandishing a rather dull songfest retarded further with stale and occasionally dirty jokes. Lifting the whole biz out of hodgepodge is the preem of a tyro terper team—Billy Daniel with Lita Baron. Holiday weekend will bring capacity rooms. Beyond this period, only average crowds are to be expected.

Vallee should call in some sharp writers if he wishes to continue his nitory career; otherwise forget the whole thing. Same old tunes, tired Joe Millers, coupled with an

irritating aura of arrogance dissatisfies tablers here. He reprises most of his songs from heyday, teeling off with "Lydia," "Mad Dogs and Englishmen," medley of way-back-whens. In the latter, he tickles up some milts with "S'posin'" "Stein Song," "Betty Co-Ed." A passable lift of Trenet's "Passing By" is dampened somewhat by the intro gab, stew of "Fractured French" garbling. Pompously blown up bit saluting Petrillo has orch stooging. Out of this Vallee makes excuse for clarnetting "Tiger Rag." Long hold-note tag grabs kudos. Wraps parcel with special El Rancho verses attached to w.k. "Fare Thee Well," winning okay exit plaudits.

Billy Daniel, having built up a fine rep as dance director in pix, couples with a very cute little number, Lita Baron, known around music biz as Isabellita. Although Miss Baron is no dancer in the technical sense, she matches the Daniel verve, and with her s.a., costuming by Mitch Leisen, imperfections dim somewhat. Pair come on fast and strong with duet warbling of "Feelin' Fine," swing into another roundelay, "Billy," topped with some waltz whirls. Mood changes into lowdown "Frankie and Johnnie," with femme stripping skirt to display nicely turned gams. "Honey Man" is in similar vein, followed by a Daniel soft-shoe solo. Gal fills with a chirp sesh comprising oldies and Latunes. Daniel slides on, bongos strapped to waist and accompanied by Miss Baron's "Cubanchero," stomps offbeat rhythmic. Revolves into tasty tag with pair whirling off to fine reaction.

Dance line under direction of Dave Gould presents two very amusing routines. They were never meant to garner chorles, but happen to tickle ringsiders with inept steppery. Buster Burnell manages to escape annihilation several times from hearty kicks and bumps, and receives resounding applause for his ability to face danger unafraid.

Ted Rio Rito orch is kept very busy from curtain to curtain, emerging intact from all bouts with assorted scores. Will.

### Shamrock, Houston (EMERALD ROOM)

Houston, Sept. 1. Tito Guizar, Judy Kelly, Henry King's Orch; minimum \$3.50 regular, \$8 opening nights.

Tito Guizar made his debut in the Shamrock's Emerald Room simultaneously with hotel's new \$8-a-person "Fiesta Night" opening-night policy. The first Fiesta, planned for Margaret Whiting's opener, was Hawaiian in theme, featuring lavish palm tree and orchid lei decor. Then her date was postponed a fortnight, Guizar was booked, and the result was an Island atmosphere with Latin entertainment.

Paradoxical combo was a happy one, however, with the biggest opening-night turnout save on the March 17 anniversaries and New Year's, since the hotel opened in 1949.

Guizar and his guitar, and Judy Kelly, a terrific little acrobatic terper, have been crowd-getters ever since the auspicious opening.

Guizar's offerings range from traditional Mexican ballads to U. S. hits to boogie bounce tunes—and he does them all with a verve and enthusiasm that projects itself well into the audience. In fact, his "Rancho Grande" and "Cielito Lindo" turn out to be audience participation numbers. Folks just automatically join in on the chorus, call for more in his willingly given hegoffs.

Miss Kelly as the show opener, leaves the audience gasping with her sensational splits. Lass is nice to look at and neatly costumed. Fraz.

### Bar of Music, H'wood

Hollywood, Aug. 31. Arthur Blake, Helen Boice, Feliz DeCola & Benn. Rubinyi, Johnnie David Orch; minimum \$1.50-\$2, weekends only.

Arthur Blake is back at his old stamping ground, and packing the joint. The mimic's cult, since he opened here a few weeks back, has grown into a full-fledged religion, judging by turnaways at opener. They wouldn't let him off, despite the fact that the lighting went blooey.

Blake proves he doesn't need lights in a 60-minute turn that opens with a Sophie Tucker and closes with a hilarious lampoon on Louella Parsons. Caricatures of Mae West, Charles Laughton, Edward G. Robinson and Kate Hepburn are strung out with a story line about how each of them taught Blake to impersonate them, and all are solidly received.

Taking off the Brooklynesque secretary of the Arthur Blake Fan Club, impersonator does fairly well with some material new to his Bar of Music following. Subjects here are Ethel Merman, Jose Ferrer doing "Cyrano de Bergerac," and Josephine Baker. These characterizations need more work. The real mop-up comes when Blake does Bette Davis, Gloria Swanson in "Sunset Boulevard" Tallulah Bankhead both— (Continued on page 62)



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# Outlook for Acts Dim as Troops Raid Major Casinos in Kentucky

Newport, Ky., Sept. 4. — Hopes that the bigtime niteries with casino adjuncts would continue sub-rosa operations in this vicinity were shattered last week via a series of raids staged by Kentucky State Police at the direction of Gov. Laurence Wetherby. The Latin Quarter and the Club Manana were hit by two invasions in which 48 state troopers participated and gambling equipment seized.

The governor acted shortly before the release of the Kefauver Committee report. The Senate subcommittee had cited this area as one of the foremost centres of gambling activity. Local police took no part in the raids.

The latest clampdown indicates that the entire area here which embraces Covington, which also has a number of large-scale niteries, including the Lookout House, will have to operate without the greenfelts. The decimation will make it impossible for these spots to buy any top name talent. The cafes in this area, when running the casinos, are among the top talent buyers in the country.

## AGVA Arbitration Gives Buttons His Full Salary

An arbitration over the weekend gave Red Buttons \$200 for a date played last week at the Concord Hotel, Klamath Lake, N. Y. Beckman & Pransky, spot's bookers, according to the American Guild of Variety Artists, which set up the arbitration, wanted to reduce the rate because of a mixup, but arbitrators awarded the full amount.

Basic situation stemmed from a delay in Joe E. Lewis' appearance. Lewis, who was at Saratoga, phoned the hotel saying he would be late. Meanwhile, B&P set some substitute talent, including Buttons, who did a show. Lewis showed up later in the evening and went on.

## Seattle Ops Seek 2:30 A.M. Curfew

Seattle, Sept. 4. — Seattle city council has set a hearing on Sept. 10 to decide whether cabarets and niteries here may push closing hour to 2:30 a.m. from present 1 a.m.

Council's license committee has been studying desirability of later curfew, which was asked by operators of cafes and dance spots south of Yesler Way. Consensus is that later shuttering will be granted, although hour may be set at 2 a.m. Midnight closing on Saturday will be retained.

## Duluth Cops Clamp Down on Dagmar— 'Original,' That Is

Duluth, Sept. 4. — With local newspapers declaring she was "the hottest thing to hit" this town since the heat from the Cloquet, Minn., forest fire penetrated to it some years ago, Duluth clamped down on the "original" Dagmar, exotic dancer, compelling Teve's niteries to cancel her. Sheets, praising her artistry, said she still was too torrid for "the cool, air-conditioned town." When Teve's attempted to move her over to its club in the sister city of Superior, Wis., the police there also stepped in.

Although there's a ban in Minneapolis on hot dancing and stripping, the police made no effort to halt Dagmar during a record-breaking three-week engagement at a local bistro, Vic's, not considering her work there too blistering.

Jack Kane, manager of the Ohio Burlesque Circuit, opened the Park Theatre, Youngstown, O., for the season, Aug. 31.

### Tickets, Please

The upcoming two-a-day at the Palace is causing more public interest than any vaude event in years. When news of the policy change hit the streets, theatre clocked more than 500 phone calls asking for reservations within the first few days.

House isn't putting the tickets up for sale until a later date.

## Hope \$13,800 in 3 At Mich. State Fair; Ankles Picket Teeoff

Detroit, Sept. 4. — Bob Hope grossed only \$13,800 in three shows at Michigan State Fair, 6,400-seat Coliseum. Scale was 60c for children, \$1.20 for adults and 290 seats at \$1.80. Hope got \$20,000 for two days.

Hope was prevented by strike from presenting the matinee show opening Friday (31). He refused to cross picket lines, stating, "I belong to a union, too." Wild Bill Elliott's rodeo show was delayed an hour.

The strike started when a ginger ale firm attempted to use nonunion girls in its booths. The strike then spread into a jurisdictional AFL-CIO fight involving 90 musicians, 100 electricians and 16 stagehands. Refunds were made to about 4,000 persons who had paid \$1.20 admission. The strike was settled in time for the evening show.

Hope and Marilyn Maxwell, latter headlining the Coliseum show four days after Hope's stint, ate pie at a luncheon in their honor after the fair's kitchen help joined the strikers. The kitchen help locked up all the food, but somehow overlooked the lone pie. Hope, Miss Maxwell and Gov. G. Mennen Williams polished it off and then went out to a midway hot dog stand for the main course.

Elna Laun Dancers, featuring Saanda, open at Boston Latin Quarter Sept. 6. On Sept. 20 group opens at Roosevelt Hotel, New Orleans.

# Supporting Acts for Judy Garland A Problem for N.Y. Palace 2-a-Day

The revival of two-a-day at the RKO Palace, N. Y., slated for Oct. 16 with Judy Garland headlining, is giving RKO Theatres' prexy Sol A. Schwartz and house booker Dan Friendly a major headache in one respect. The most important problem is to get a surrounding show of names with marquee value from lists that haven't played a New York vaudeur for some time.

Chain last week made a pitch for Gower & Champion, but film commitments prevented an ap-

pearance. Rosario & Antonio and Senor Wences were also scouted, but both have foreign bookings at that time. They're still looking for talent with the appearance of freshness, but so far it's no go.

Although official figures on Miss Garland's deal are still unavailable, it was learned this week that under terms of the contract, it's possible that Miss Garland would take out as her share more than the theatre will. The house gross is broken up in three sections. First portion goes to Miss Garland as her guarantee, the next part to the house to cover its expenses, and the haul above that amount will be split equally. It's reported that Miss Garland's guarantee is higher than the running expenses of the house, thus her ultimate share may be higher than that which the Palace would receive.

The theatre's expenses, incidentally, will have to undergo radical revamping. Under two-a-day, house will drop costs of the film and probably one operator in the projection booth (those retained will work the spots).

However, stagehand and musician costs will go up, it's believed. Operation will now be classified along deluxe lines and number of backstage crew will be increased as will the number of pit men. A higher scale is anticipated in both sections. House also assumes greater front-of-the-house costs. More expensive treasurers will replace cashiers and ticket distribution costs will also be increased because of "hard tickets," instead of the rolls.

## All Will Be Forgiven If Dean-Jerry Play Mpls. R.C. in Winter

Minneapolis, Sept. 4. — Minnesota Amusement Co.'s legal department is trying to induce Martin & Lewis to make amends for their 11th hour alleged breach of contract to appear with their stage show at Radio City Theatre here last month by consenting to a date during the coming winter.

United Paramount circuit here spent a substantial sum in advance exploitation and advertising for the stars, having been notified of the cancellation only three days prior to the scheduled opening. It's expected that chain would not insist on being recompensated and would not sue for any damages it might have suffered as a result of the pair's failure to appear if they'd fulfill the engagement later.

Harry B. French, MAC president, is awaiting a proposition from Martin & Lewis' counsel with whom his own lawyers have been in contact.

## Page for Vegas' Xmas

The Desert Inn, Las Vegas, is doing its Christmas shopping early.

Inn has signed Patti Page for its Dec. 25 show.

## Collada's Scouting

Benito Collada, operator of El Chico, N. Y., planned to Spain last week to case Castilian acts for showcasings in his Greenwich Village spot.

Cafe will resume Sunday night sessions Sept. 9 after having dropped Sabbath operation for the summer months.

# To ALL OUTDOOR PERFORMERS the AMERICAN GUILD OF VARIETY ARTISTS

a Branch of the Associated Actors and Artistes of America Chartered by the American Federation of Labor

An Intensive Campaign to enroll Performers working in the Outdoor Field in AGVA as directed by the 1951 AGVA Convention and the AGVA National Board with the following Objectives:

1. To establish fair and uniform conditions of work and pay for Outdoor Engagements and a Standard Form of Performer's Engagement contract.
2. To provide AGVA Accident Insurance protection to cover all performers during outdoor engagements and while traveling to and from such engagements—and the AGVA Death Benefit Insurance—ALL AT NO COST TO THE PERFORMER.
3. To give the Outdoor Performer a place and a voice in the affairs of AGVA so he will enjoy self-determination in the conduct of Outdoor affairs and the establishment of Outdoor Working Conditions.
4. To work for the creation of additional employment for American performers, and to protect American performers from unfair alien competition.

## SPECIAL INITIATION FEE CONCESSION DURING SEPTEMBER AND OCTOBER

If you are now working in the Outdoor Field, or have an engagement contract to work in this field during the season of 1951, you may take advantage of the special concession in Initiation Fees for Outdoor Performers voted by the AGVA National Board at its Detroit meeting.

### ESTABLISHMENT OF THE SARASOTA BRANCH

By order of the 1951 AGVA Convention and the National Board, the Sarasota Branch in Sarasota, Florida, will be established on November 1, 1951, for the primary purpose of enrolling Outdoor Performers and giving them a Branch through which they may be represented in the Convention and on the National Board of AGVA and otherwise participate in Branch and National affairs. All Outdoor Performers are invited to enroll in the Sarasota Branch or such other Branch as they may choose, or if already a member, you may transfer to the Sarasota Branch. The first meeting of the Sarasota Branch membership will be held in Sarasota in November of this year at a date and place to be announced.

### NEGOTIATIONS FOR OUTDOOR CODE NOW IN PROCESS

Negotiations with the Fair Booking Agents are already in progress. Adequate funds to assure the successful conduct of this program have been allotted by the AGVA National Board. Additional personnel, recruited directly from the Outdoor Field, has been employed to handle the organizing program.

### FULFILLMENT OF CONVENTION PLEDGE

This program is the fulfillment of the pledge given by the AGVA Convention delegates and the National Board members to the representatives of the Outdoor Performers at the recent AGVA meetings in Detroit. AGVA is happy and proud that it is in the position to initiate and support this long deferred program of organization.

## AMERICAN GUILD OF VARIETY ARTISTS

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HENRY DUNN  
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Principals \$25 Chorus \$10  
The usual initiation fees are principals \$50, and chorus \$25, and on November 1, 1951, the initiation fee will be raised to \$100 for principals and \$50 for chorus. AGVA basic dues, as of November 1, 1951, are principals \$36 and Chorus \$24 per year. There is a \$10 assessment to which all old and new members are subject. You make take advantage of this concession whether you have never been an AGVA member before, or if you are a delinquent member of AGVA. To indicate your interest in membership, fill out and mail in the coupon below. Please do not send any money. You will receive full information by return mail.

### Cut Out — Fill In — Mail to AGVA

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I hereby apply for membership in the American Guild of Variety Artists, and designate the American Guild of Variety Artists as my collective bargaining representative in the Variety Field, and agree, if accepted, to abide by the Constitution, By-Laws, Rules and Regulations of the American Guild of Variety Artists.

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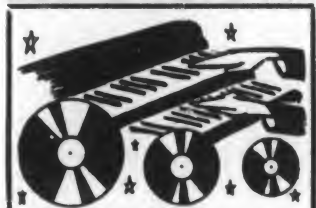
## Wirtz' Indpls. Arena Open to Henie—If Its Skeds Permit

Indianapolis, Sept. 4

Indianapolis Coliseum will be available to Sonja Henie for a rival ice show this year on "the same terms as Roy Rogers or anybody else," management of the big plant controlled by Arthur M. Wirtz announced following reports that Miss Henie would strike out for herself. "We're not mad at her," they said.

But catch is Coliseum will have mighty little time available for extended run attractions between hockey games on schedule until close of season late in spring. Time is cleared for Wirtz's "Hollywood Ice Revue" in late November and early December by sending hockey team on long road trip, but ice fans here probably would howl if it happened more than once a year. Moreover, hockey schedule for this season already is set.

"Hollywood Ice Revue," with Barbara Ann Scott featured in Miss Henie's old spot, will open here Nov. 21.



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## N. J. Riviera Production Into Roxy, N.Y., for 10G

The production layout of the Riviera, Ft. Lee, N. J., has been packaged for the Roxy Theatre, N. Y., to open Oct. 24 at \$10,000. Unit will comprise the Will Mastin Trio, with Sammy Davis, Jr., Nanci Crompton, Sherry Stevens, the 12-girl line and an opening act still to be added. Should another topper be signed, theatre will shell out the added salary.

Riviera will close Oct. 21 for the season, thus precluding necessity of doubling.

Roxy booker Sammy Rauch has frequently bought cafe productions for the theatre, notably the Copacabana, N. Y., floorshows.

Riviera boniface Bill Miller is now dickering for Martha Raye to headline the spot's closing show to follow the run of Dick Haymes.

## 10 More Indictments In Saratoga Probe

Saratoga, N. Y., Sept. 4.

Announcement was made last week (30) of the indictment of 10 additional men on gambling charges in connection with operations at Riley's Lake House, Piping Rock, The Brook and Smith's Interlaken. A 13-state general alarm was sent out by state police to apprehend them.

It was also revealed that a teletype alarm had been dispatched two weeks ago for John J. King, of Saratoga Springs, father of Gerard E. King, previously indicted as an alleged operator of Newman's Lake House. The names of two other persons were withheld at the request of special prosecutor John M. Minton, appointed by Governor Dewey to conduct an investigation into illicit gambling in Saratoga county and possible political tieups.

Those indicted on misdemeanor charges of conspiring to gamble and being common gamblers were listed by state police as: John McEwen and his brother, Edward McEwen, no address, charged with operating at Piping Rock; Gilbert Outhwaite, no address, Riley's; Joseph P. Dooley and Anthony N. Padula, of Albany, and Allen R. Bryden, of Stoney Brook, L. I., The Brook; Leo Grennan and Patrick J. Greenan (his brother), of Schenectady; William P. Cotter, of Amsterdam, and William C. "Scotch" Morrison, of Albany, Smith's Interlaken.

The alarm message stated that Cotter was believed to be working at Palisades Amusement Park, Palisades, N. J. The indictments covered years before 1950. Only The Brook and Newman's, among the swank clubs, are now open. The Brook presented a small floor-show during August.

The special grand jury is scheduled to resume hearing witnesses at Ballston Spa, Sept. 12.

## Long Island's Capri Tax-Seized by U.S.

The Capri Beach Club, Long Beach, N. Y., was taken over by the U. S. Government late last week because of failure of the operators, Dave Victorson and Nat Winston, to pay \$15,000 in back amusement taxes. Performers' salaries, however, are covered by a bond posted previously with the American Guild of Variety Artists, and union shelled out that coin yesterday (Tues.).

The Capri, an adjunct of the cabana setup, operated by Simon Cohen, is run separately by Victorson & Winston, who also operate the Suburban Club, Brooklyn.

Bureau of Internal Revenue agents seized all assets of the club, stationed their men at cash registers, and supervised all disbursements. Cafe had relied on week-end almost exclusively. Several rainy weekends, however, knocked receipts below the break-even point. The spot had been using name talent throughout the summer.

Capri closed Monday night (3) as previously scheduled.

## Police-Liquor-Military Mirions in 3-Way Prowl To Lux Up San Antonio

San Antonio, Sept. 4.

The crackdown on local night spots is in full swing. While public attention here has been riveted on the clash between the police and the Keyhole Club, the real activity of the constabulary has been elsewhere.

The vice squad, aided by a reinforced detachment of the liquor control board, has been devoting its attention to a number of west and east side resorts considered below par. As a result, the liquor board has quietly brought charges against no less than 20 establishments in the past 10 days. Most of the cases will end in permanent suspension of liquor licenses.

Police, armed forces and the state are working in close cooperation. The establishments under fire by the police reveal a three-point peace program outlined by the officers.

If the police keep up at the rate they are going, it will mean a change in the habits of several hundred of the city's 2,500 spots which the police classify as "honky-tonks."

To stay in biz the operator must promise to keep prostitutes and drunks off the premises and co-operate with local police in case of stabbings, shootings or other police cases.

Police are especially watching spots on which local army and air force bases have received adverse reports, as well as those from which frequent disturbance calls are received.

## PAGE-MITCHELL 34G MWKE. RIV. RECORD

Milwaukee, Sept. 4.

Patti Page-Guy Mitchell combo bill at the Riverside Theatre here hit a new record for house on stage-shows. Musical fare racked up sock \$34,963 last week. Previous top was \$33,000, hit by Frankie Laine last year.

Riverside, booked by Charles Hogan, is on spot schedule, but is seeking more attractions to follow Page-Mitchell presentation.

## Hadacol Tour Continues Under New Syndicate

Syndicate now in control of Hadacol, the patent medicine, will continue the one-night shows with expanded budgets.

Syndicate, which took over Hadacol for a reported \$8,000,000 (first given as \$10,000,000), is headed by New York attorney Asher Lans. Proceeds will go to the Tobey Maltz foundation, of which Dr. Maxwell Maltz, a plastic surgeon, is medical director. Maltz stated that the foundation, named for his mother, who died of cancer, will receive funds from the license for various medical research programs. Some of the money will be devoted to the foundation's work in wound healing.

Louisiana State Senator Dudley J. Lesiane, who founded the Hadacol firm, will continue as director of sales and publicity at a reputed annual salary of \$100,000 plus bonuses.

## Renaldo-Carrillo Pull 32G in Cincy 4-Dayer

Cincinnati, Sept. 4.

"Cisco Kid" rodeo, starring Duncan Renaldo and Leo Carrillo, drew an estimated \$32,000 on afternoon and night performances for four days ending yesterday (Mon.) at Crosley Field. Scale was 50c to \$2.

Take was a loser, according to promoter's reported \$40,000 net. Reaction by customers generally was a letdown on advertised horde of cowboys and cowgirls, clowns, bronks and bulls, elephants and circus and hillbilly acts, the latter local.

## Ottawa Better Biz Bureau Hits Exhibition's Midway

Ottawa, Sept. 4.

Ottawa Better Business Bureau is planning a blast against the Central Canada Exhibition Assn. in connection with alleged gyp games and shows on the 1951 CCE midway.

BBB claims games were rigged to milk the customers unfairly. Bureau says it will ask CCE for a thorough investigation, with fair's g.m. H. H. McElroy quoted as saying he would welcome "anything that would give Ottawa a better midway next year." CCE presumably has not pacted the World of Mirth midway for the 1952, and will not until the Bureau's complaints are settled satisfactorily.

Besides gyp games, BBB also claims midway carried indecent shows and misleading tent-front gabbling.

## Emerson as Style Gabber Of Syracuse Aud. Teeoff

Syracuse, N. Y., Sept. 4.

Construction is being pushed on Onondaga County's War Memorial Building to meet scheduled dedication ceremonies week of Sept. 9.

New auditorium will be used for the Syracuse Post-Standard's Annual style show, beginning Sept. 12, with Faye Emerson as spotlight commentator. "Iccapades of 1952," sponsored by John H. Harris, is booked for Sept. 20-26 as initial stage attraction.

## Night Club Reviews

Continued from page 60

**Bar of Music, H'wood**  
ering the customers at the bar, and the very funny "Hello-from-Hollywood-to-all-of-you" routine. Proof that a real trouper can take it was the acknowledgement of Blake's artistry by Bette Davis, accompanied to the opener by spouse Gary Merrill, who arose and did a short takeoff on herself to prove how right Blake's was.

Comedienne Helen Boice, who accompanies herself at the keyboard, holds over, proving an okay warm-up performer with such more-than-slightly-blue chansons as "Santa Monica," "The Peas Kept Rolling Off His Knife," "No One Gave the Bride Away" and "You Gotta Be Loved to Be Healthy." Due piano team of Felix DeCola & Benno Rubini continue to please the payees with their between-acts interpretations of Chopin, Sarasate and whatnot, and Johnnie David's combo provides okay dance rhythms. Mike

## Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 4. Al Boerner, former Chicago manager who graduated here in 1938, in from N. Y. for general checkup, drew an all-clear and goes back to work.

After a two-year session of faithful oozing Jerry (Loew) Hornsby definitely beat the rap here and goes home to Newark.

Carl Karoly, new guest and former commercial artist for Warner Bros., in and out of the general hospital for operation, took it like a veteran and is back at the lodge resting in comfort.

The Variety Club's Will Rogers Hospital is going all-out on its laboratory exploits. Charles "Chick" Lewis, VC executive, stated that "no limit would be placed on the extent of trying to find a cure for tuberculosis and other diseases." New equipment valued at about \$25,000 has been added to the hospital.

The Ben Weinbergs and the Carl Shafers motored in for a chat with Lawrence (IATSE) Garber; ditto Charlie Kaufhold, who beat the rap here, in from Harrisburg, Pa., to ogle frau Julia Kaufhold, who has progressed above par.

## Schnoz Finally Gets Into Raincheck Class As 20,000 Storm CNE

Toronto, Sept. 4.

With heavy downpour cancelling the nightly Jimmy Durante show at the Canadian National Exhibition here, some 20,000 ticket-holders still had braved the three-hour rainstorm to catch the Friday (31) performance, but this too was called off before the 24,000-seat grandstand.

Elwood Hughes, CNE g.m., told stubholders from the stage that their seat locations would be honored at an extra performance on Monday (10) night. Out-of-town customers will get refunds by mailing in their stubs if unable to attend the emergency performance. (On heavy rain possibility, Durante and some other contracts call for two extra performances to be staged on two successive evenings following closing of CNE after Sept. 8.)

## GAC's Botwen to WA

Bobby Botwen, formerly of General Artists Corp. one-nighter department, has joined the Willard Alexander agency to work in the act and band divisions.

Another addition to the agency is Irving Dinker, who will work the video sector.

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# Borchters Hit Highway Snarls In \$ Downbeat

The Labor Day weekend disappointed the borscht belt hotels in New York State. Although spots of the calibre of Grossinger's, at Ferndale, and the Concord, Klamath Lake, were filled, the majority of the inns didn't do so well. Attendance was good the first two days, but on Sunday (2) there were many early checkouts because of the weather.

However, the mountain innkeepers are planning ahead. The major drawback to their business, they say, is the bad traffic setup on Route 17, major artery leading into the vacation area. Opening campaign was fired this week when Charlie Rapp, N. Y. borscht belt booker, took ads in the Liberty, N. Y., papers, denouncing conditions on that highway. Ad called the road "a killer." During the summer an accident there took several lives, and there were frequent mishaps that delayed traffic.

The hill-country hostels point to the delays around Monroe, Tuxedo Park and Sloatsburg where traffic is delayed interminably. Ordinarily the ride from New York to Monticello and Liberty should take no more than four hours, but with current traffic conditions, it's impossible to negotiate the distance in less than six or seven hours. Another factor is the poor train service to the area, leaving the only way open by bus and auto.

The mountain men hope that the fatalities this season will result in some action to correct these conditions. They are pressuring local officials and the State Legislature for appropriations to expand the road and eliminate bottlenecks in those areas.

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## Ottawa Standishall Back In Action After Blaze

Ottawa, Sept. 4.

Standishall is back in business again, having closed after a blaze that wiped out its Chinese Room and entire front section of the hotel-nitery. Circle Bar was open a few days after the fire, which broke into 10-day Louis Armstrong booking a month ago, and the damaged Rainbow Room, Standishall's dancery, reopened (27) with Norman Richardson's orch.

Nitery biz reopens with Sarah Vaughan booked into Rainbow Room. Disk jockey Paul Allen maintained his former Chinese Room airer from studio until he moved into Circle Bar, where he will remain until a new Chinese Room is built.

## West Coast's Show Biz Bally Being Primed As Offset to A.C.'s Beauts

Long Beach, Cal., Sept. 4.

The Catalina Swim Suit Co., which was prominent in the Miss America contests in Atlantic City, until the educational, entertainment and IQ aspects militated too much against the fundamental s.a. pitch of the bathing beauty hoopla, is intent on building up the west coast as a summer showmanship stunt as offset to the Atlantic Ocean resort. This near-Los Angeles beach's bally next June-July will focus on a Miss Universe buildup where only curves, gams and looks, in bikinis or otherwise, will be the prime lure.

Universal-International Films is tied in with the Miss Universe quest, as is Pan American Airways, which will bring the beauts from abroad and the Latin countries to Southern California. The Far East is excluded because of preliminary conclusions from Japanese and kindred countries that it would be "futile to send any contestants in light of the world unrest."

The European imports will, naturally, be from the Western Powers, although there is no exclusion specifically against Iron Curtain potentials.

The Long Beach Chamber of Commerce, along with the Catalina swim suit people plan elaborate show biz supplements, from name bands to name vaude and video personalities. The TV aspects are much to the fore in light of the cable's functioning in expected full blast by next summer.

Atlantic City, meantime, as a counter-move, has brought over a Miss Sweden by air for this summer's competition and may window-dress with other imports.

## A.C. Labor Day Above Par; Gals Take Over

Atlantic City, Sept. 4.

Following the seasonal trend, Labor Day here was above average, making a final killing on the last weekend of the season. Warm weather helped the influx, and pleasant skies greeted visitors on Saturday and Sunday. Rain came Sunday night and Labor Day was overcast, with occasional showers, causing many to depart early.

Despite this being Pageant Week, many spots are satisfied with the season so far and have either shuttered or are operating with greatly reduced staffs. Hundreds of summer families have quit the resort for their homes in nearby metropolitan areas where schools are ready to start.

The Pageant will keep many without school ties over. Girls started arriving Sunday (2) and all of the cross-country beauts are participating in the annual parade, the largest of the year in the city, today (Tues.).

Judging at Convention Hall starts tomorrow (Wed.) night, and continues until Saturday (8), when the new "Miss America" is selected.

Other major attraction is the Atlantic City racetrack, which is having a season some 20% above any since opening six years ago.

Conventions start coming in the middle of the month and listings are good through the fall months. Meanwhile, most spots have reverted or are reverting back to out-of-season status or have closed altogether.

Steel Pier stays open but tapers down operations until mid-September, when its winter policy will be announced.

## Israeli Oater

Manchester, Eng., Aug. 28.

Cowboy acts are popular in Israel. Booked to perform there is Lance King and his horse Gypsy, now in vaude at Oldham, near here.

Act has September bookings in Israel and the Near East.

## Kid-Absent Matinees Slow Spike's Pull In Det.; Cleve. B.O. Perks

Detroit, Sept. 4.

Poor matinee attendance is throwing a dampish blanket over the Fox Theatre's two-day stage-film policy inaugurated Friday (31) by Spike Jones' "Musical Depreciation" crew. As a result, there are indications the management may give preference from here on in to regular television performers.

Dave Idzal, Fox managing director, said audiences for Jones' performances have been preponderantly adult. Usual matinee audience of teen-agers and housewives has not developed as expected.

Idzal feels that if he can bring established TV performers to his stage, he'll reap the benefit of the exploitation values.

## 7G Advance

Cleveland, Sept. 4.

Two-day show policy of reserved seats for Spike Jones' "Musical Depreciation Revue," opening Thursday (6) at the 3,300-capacity Palace, rang up an advance sale of about \$7,000 a week before the band's opening.

"Mark of the Renegade" will be the picture linked with Spike, who will do three Saturday and Sunday performances at \$1.50 top. Gate is being hiked to \$2.40 Sept. 12 for theatre's televised Robinson-Turpin fight, scheduled to go on after Jones' evening show.

It will be his first two-day appearance on the RKO chain, and also marks the house's first experiment with reserved seats since 1926, when it discontinued Keith-Albee "bigtime" vaude to go into a grind policy.

## Balt. Burley's Bow

Baltimore, Sept. 4.

The Gayety, local burlesque landmark, opened here last week with policy of travelling names on a three-day basis under direction of J. J. Pearlstein.

Billy Wallace and Frank Silk plus stripper Winnie Garrett provided the teeoff bill, which drew good b.o. Gus Flaig is producing.

# Hub's LQ Leads Autumn Harvest Via Tucker; Others Set Lineups

Boston, Sept. 4.

Hub nightlife gets a shot in the arm this week when the Latin Quarter tees off the season with Sophie Tucker in for 10 days, followed by "Minsky's Follies" for a two-weeker. LQ shuttered in early June, and as far as can be determined now, will be the only Hub spot playing top names this season, with the Copley Plaza's Oval Room, which dropped floorshows for the summer, figuring on continuing its present policy.

Oval Room in the past featured such names as Hildegarde, Carl Brisson, Kay Thompson, Rudy Val-

## Minn. State Fair Gates Rack \$1,200,000 Score; Strip Tops 230G Midway

Minneapolis, Sept. 4.

The really "big business" of showdom is the State Fair, if the figures of the Minnesota exposition are a criterion.

Including the midway gross, and gate and grandstand admissions, the 10-day fair here racked up \$1,200,000. The total take of the midway alone (Royal American Shows), including shows, rides and concessions, was approximately \$230,000 for the run. A State Fair survey revealed that as many of the silo boys made a beeline for the carnival's femme revue, featuring stripper Yvette, the outfit's follow-up on Sally Rand and Gypsy Rose Lee, as hid themselves to the livestock pavilion and other aggie exhibits. And they freely ponied up 75c a throw to lamp the cuties.

"The soil tillers apparently feel they know pretty much all there is to know about agriculture, but can still learn plenty about girls," reasoned Carl J. Seldmayr, Royal American owner for more than 30 years. "I have a hunch, too, that most of the farm boys find the lovelies even more interesting than the livestock on display. To accommodate the crowds, we give as many as nine performances a day. At every stand our girl show continues to outdraw all of our other numerous attractions. It not only looks as though sex is here to stay, but is becoming more firmly entrenched all the time."

lee, Evelyn Knight, et al., shuttering for the summer months. This year the management inaugurated a new policy, staying open during the hot weather for dining and dancing, but dropping the floorshows and cover charge, with result that room had a financially okay summer. Harry Marshard orch bows into the room Sept. 12, and informal entertainment will be furnished by featured sidemen with a femme thrush also grabbing the spotlight.

As for the rest of the town, the Circus Room in the Hotel Bradford, one of the few spots which combines floorshows and customer dancing to stay open this summer, will continue its policy of medium-budgeted shows along with Blinstrub's Village. Latter resumed show policy yesterday (Mon.) and Steuben's reopens Thurs. (6). The Showbar, featuring continuous entertainment, sans customer terping, remained open during the summer and continued to pull staunch biz.

Jazz bistros, the Savoy and the Hi-Hat, also reopened over the weekend, and George Wein's Storyville, which has been operating in Marblehead during the summer, returns to the Hotel Buckminster this week, teeing off with George Shearing.

## Plane Stunters Killed

Minneapolis, Sept. 4.

Carl Ferris, stunt pilot, and Kitle Middleton, wing rider, were killed yesterday (Mon.) when their plane crashed in front of the grandstand before 26,000 spectators at Minnesota State Fair.

It was their final performance of the 10-day stand.

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**Paramount, N. Y.**

Jan Murray, Toni Arden, Ray Malone, Pryde & Day, Elliot Lawrence Orch.; "His Kind of Woman" (RKO) reviewed in VARIETY July 18, '51.

Current stage layout at the Paramount adds up to solid entertainment with four ace turns framed in a snappily paced and neatly varied session. Further pointing up video's potential for building marquee names, Ray Malone from the "Broadway Open House" show, scores handily in a fancy terling routine. He's reviewed in New Acts.

Returning for another one of his periodic stands at this house, Jan Murray tops the bill with his regular comedy routine. Although only a couple of new lines have been added to his repertory since last appearing here, Murray socks over his material with a sharp edge that maintains its fresh impact. He's an expert clown who knows how to reverse his field between a hoked-up vocal and fast throwaway of a gag. He extended "Laughing Clown" enough number with its numerous time-outs for incidental chatter and bawling of the orch, still registers heavily. His closing pitch before the Labor Day weekend for careful driving on the roadways adds up to good showmanship.

In the vocal department, Toni Arden delivers a brace of numbers with a bravura style. The quality of her pipes is undeniable and she works her range to the utmost, from a rhythmic brassiness to a lyrical sweetness. At times, she seems to pour on the stylistic flourishes too heavily, especially on her "Come Back to Sorrento," but she's commercial all the way. Her rendition of "Too Young" is tops.

Pryde & Day, as the opening turn, click with their adroit juggling routine. Duo negotiate a series of nifty stunts with 10-pins and rubber balls while maintaining a light comedy flavor to their operations. Their pyramid trick, with both juggling balls while she's standing on his shoulders, gets them a solid mitting payoff.

Elliot Lawrence's crew, comprising seven brass, six lead and three rhythm, cuts th. show sharply, the band flashing a driving instrumental style. Length of the current show has apparently precluded spotting the band beyond the curtain-raiser.

Herm.

**Empire, London**

London, Aug. 28.

Empire Girls (24); Empire Ballet (20); Choral Ensemble (12); The Four Furres; Jackie Hunter, The Three Wilkes; Bill Hurley, George Melachrino Orch.; "An American in Paris" (M.G.).

No sign of diminution in the versatility of Empire's stageman producer Nat Karson.

Despite this being his 24th effort, Karson still reveals new ideas and novelties; and he still manages to unearth new acts, in spite of having to face strong opposition from Val Parnell at the Palladium. This week's production is aptly titled "Festival," second edition of a previous show.

Backgrounded by quick glimpse of massive plane, with fadeout revealing the 24 Empire gals, best troupe in town, in some fine precision steps, fronted by panorama of Festival setting.

Scene fades out to Music Pavilion, with George Melachrino and his symphony orch giving out with medley of songs, including "Cruising Down the River," with Bill Hurley topping with "Paper Doll" and "Good Night Sweetheart" to good returns. Boy has personality and fair pipes and, with a little more experience, should go places. As a, can front for any nitery band.

With Fun Fair setting, the Three Wilkes (two men) are Continental horizontal bar offering of the regulation type, with one man supplying the comedy and the other doing most of the hard work, which comprises several vaults and swings from bar to bar. Gal is in for flash.

The Empire Ballet, comprising a cast of eight principals, is held over from the May show, and is worthy of repeat.

This is followed by the Four Furres (two men) in series of chair stunts, with best trick being the youthful member of the team balancing atop six chairs.

Jackie Hunter, a radio and vaude name, puts over some good impressions of various cops regulating traffic, a couple of stories, which scored laughs, and closing with comedy drumming, helped by stooge in the pit.

Show climaxes with "Changing of the Guard" scene, using Eric Coates' theme of the same name,

with gals in tinsel attire and realistic fireworks effect.

Karson is not overdoing the ballet stuff, so as not to clash with current Metro pic attraction, "An American in Paris."

Judging by turnout, which was practically capacity on morning show, pic and show are good for five to six weeks.

Reg.

**Earle, Philly**

Philadelphia, Sept. 1.  
Illinois Jacquet Orch. (8); Savannah Churchill & Four Striders; Piano; RKO; Conway & Parks; Sammie Hinds; Frank Jule's House Orch (16); "Fugitive Lady" (Rep).

Th Earle relights for well-balanced vaude that comprises most of the currently pop ingredients of stage fare. Illinois Jacquet and his expert septet take care of the hot jazz department, while Savannah Churchill with the backing of a new quartet scores a minor triumph.

Show opens with Frank Jule's pit band mounted on stage and a fast team of steppers to kick it off. Conway & Parks, a pair of eccentric terps, always register steam with their footwork, no matter how lukewarm their songs and the patter may be. Their jitterbug dance routine is a solid getaway.

The Earle revue has no emcee and each act introduces the next turn. Piano Red follows with low-down, keyboarding and backroom ballads. Sample chant is "I Got the Right Stride, But the Wrong Yo Yo." Keyboarder works with backing of his own drums and bass. Numbers are in the rhythm blues category and the lyrics are far from subtle; act would probably be much stronger in a cafe than in big auditorium. Reception at the Earle was only fair.

Sammie Hinds offers an okay ventro act, with his dummy. Eddie Hinds compensates for run-of-the-mill patter by singing a duet with the dummy, "I Can't Give You Anything But Love," that really breaks up the house.

The Four Striders and Savannah Churchill are a happy combination. The quartet shows the star to advantage (Miss Churchill has never looked or sounded better than she does in this Earle show) and the boys possess some qualities on their own. They are young and from the top corner to the bass they have a wide range.

Miss Churchill and the boys open with "You're Just in Love" and follow it with her latest recording, "I Don't Believe in Tomorrow." Then come "Wedding Bells Are Breaking Up That Old Gang of Mine" and the number that has virtually been identified with Miss Churchill, "Time Out For Tears." They close with the jumpy "Route 66" and get off with the customers still yelling for the star's "I Want To Be Loved."

The sock registering of the singing group leaves Illinois Jacquet and his combo in an anti-climactic spot for the show's close. The hard-driving saxophonist soon picks it up, however, and his rhythmic group cuts loose, solo and in unison, on such items as "All of Me" and "Baby, Don't You Go Away Mad." In addition to Jacquet's opening medley on the sax, another sock reception is accorded to Jones in his solo flight on the drums. The session winds up with "Flying Home," the Jacquet version of which has more sustained excitement than any in the books.

Gagh.

**Steel Pier, A. C.**

(MUSIC HALL)

Atlantic City, Aug. 29.  
Rosemary Clooney; The Villenaves (2); Hal Sands Dancers (5); The Kemmys (2); Artie Dann; House Orch (10); "This Is Korea" (Rep).

Rosemary Clooney, who got her start on this pier four years ago when she and her sister Betty auditioned fully for vocalists with Tony Pastor's band, tops stageman in the music hall this week.

Her top number, "Come on-A My House," is saved for last, begging off at its conclusion.

Making for more than an eye-ful in a white strapless evening gown, Miss Clooney's numbers are well geared for summer audience. "Taking a Chance On Love," her opener, starts her well. She follows with "Mixed Emotions," and then "The Lady Is a Tramp." Brought back, she chirps "Brown Eyes."

The Villenaves, bike act in opening slot is okay, with boy and girl doing nice job on the two-wheelers and unicycles. Audience enjoys nonsense of the Kemmys, duo whose stuff centers around a hat. Artie Dann, who emcees show, follows Miss Clooney, proving a good laugh-getter during his stint.

Last spot on bill brings on Hal Sands Dancers, three girls and two boys, who offer Javanese and C. an numbers, both well done. Walk.

**Roxy, N. Y.**

Frank Fontaine, Harmoncats (3); Norwood Smith, Arnold Shoda, Carol Lynne, John Walsh, Rosettes & Escorts (24); H. Leoth Spitalny Chorus; Paul Ash House Orch.; "People Will Talk" (20th) reviewed in VARIETY Aug. 22, '51.

After the excitement caused by Milton Berle's appearance at this theatre, nearly anything that follows would be a letdown. Yet the current display is entirely satisfactory as the A. J. Balaban-Sammy Rauch combine has chosen to accentuate production.

Arthur Knorr has designed a gay atmosphere; costuming and routine are lively enough to keep the customers interested throughout; again the ice section is integrated into the rest of the proceedings so that the combined flash has greater impact.

With the heavy ballyhoo on the film, "People Will Talk," the stage show looks like it's been de-emphasized budgetwise. But with the presence of Frank Fontaine, there's a degree of name value. Fontaine, who registered handsomely on video initially, and who went on with Jack Benny to become known nationally, is a funny citizen. His sweepstakes winner characterization is his best known staple and a rewarding bit of humor. Fontaine at times weakens this bit with injections of gags not in keeping with the character, but on the whole, it's strong enough to get him a couple of earned recalls. His gallery of impressions is well done. His subjects are fitted into the framework of an Arthur Godfrey show, and he gives his impressions a great deal of fidelity.

Other major act on the boards is Jerry Murad's Harmoncats. This mouth-organ trio is a showy group, skilled at extracting melody and applause out of these instruments. They hit jackpot mittings with "Galloping Comedians," a boogie tune and the inevitable "Peg O' My Heart."

The nautical production hits an excellent stride with good formations and lively terplings. Norwood Smith baritone "David and Bathsheba" authoritatively. His background is enriched by a guitar in the Paul Ash orch, and net effect is good.

Arnold Shoda does a bit of dramatic terpling to "Malaguena" to diminish his total effect. There's appreciable pickup during the lighter passages wherein the music permits him to pick up speed and get in some of the tricks which Roxy customers go for. He walks off to a fine milt.

Carol Lynne similarly makes a mark on the rink. She opens in tandem with John Walsh, but shortly afterward goes solo for fancy maneuvers which provide the show with a strong closer.

Jose.

**Chicago, Chi**

Chicago, Aug. 31.  
Milton Berle, Dagmar, Sid Gary, Leonard Sues, Fatsio Marco, Texaco Men (4); Magid Triplets, Louis Basil Orch.; "Rich, Young and Pretty" (M.G.).

Question of who will break the Chicago Theatre house record is the big trade subject this week. Judging from the mob on the sidewalks opening day (31) in 100-degree heat, Milton Berle could well chastise current holders, Martin & Lewis. Only drawback is the length of the flick, which is keeping the comic down to six-day schedule. Cristianis, part of the Berle parcel in Gotham, have been dropped here to recoup the time.

Entire package, amply led by Dagmar, is in at a straight 50-50 split with the management from the initial buck. "It's my financial pleasure to be here," he quips. And though the comic may fall short of the house mark, it's still apt to be his pleasure upwards of \$55,000.

Remarkable about Berle is his combined drawing power with the juves. Mites barely old enough to walk unleash salvo after salvo of "Uncle Miltie." They huddle around the pit as though he were Santa Claus; his influence, however, may not be as healthy. He swishes, offensively grabs the male performers and all but forgets that Dagmar's supposed to be a dumb femme and not the phenom she is. On the plus side, he sings; he jollies the patrons; he sings; he crawls in the aisles. It's one of the most curious performances ever seen here.

Dagmar doesn't disappoint. Her two vocal efforts are capably done, but for the most part she serves as a foil for the comedian. Berle and trumpeter Leonard Sues complement each other neatly. Sues is an ingratiating lad and his splendid tooting and fast rapport

with the comic earn him a fine milt.

Only spot to bring in the aislers might be with Sid Gary. He shows off an excellent voice in warbling "Old Man River," but it impresses as a bit too slow to keep show's pace. His vocal carbons of Downey and Jolson, however, are high spots, as is his closer, a black-face duet with Berle. Rotund singer Fatsio Marco is a fine opener, and virtually brings down the house with powerhouse treatments of "Sweet Lorraine," "Changes Made," and "Sunny Side." Stogie Stan Ross carries off his quickie "I'm With You" business to plenty of chorlines.

It behooves to admit that it's all Berle, despite the generally high calibre of the other turns. He's never offstage, of course. His carping at the house orch, the stage crew and the electricians is not to his credit, nor is it very wise to stalk into the aisles and angrily yank an annoying camera arm of a tester's hands. It's not funny, but by virtue of his comic genius it can almost be overlooked.

Carl Sands, subbing for Louis Basil, does a commendable job backstopping. And the Texaco Men, appearing only briefly, are solid in the leadoff spot. Mel.

**Apollo, N. Y.**

Billy Eckstine; Bobby Tucker, Buddy De Franco Orch (14); with Pat Collins; Son & Sonny, Bobby Jule, Harold King, Spider Bruce (3); "Return of the Vampire" (Col).

The return of Billy Eckstine to his annual Harlem date is an event of considerable boxoffice importance to the Apollo. The Frank Schiffman house is able to snag the majority of the important Negro headliners for one appearance yearly at this Harlem vaudeville flagship. Many attractions feel an obligation to play a date here.

It's a house that nurtured and encouraged fledgling talent when they meant nothing more than just an act. The obligation is further heightened by a headliner's feeling of responsibility to the Negro community, and to help keep the house open as a Harlem outlet for employment of vaude performers. Many play this house at considerably less than that which could be obtained in the downtown deluxers, although it must be noted that an appearance here doesn't affect the gate at the plushier spots.

Eckstine's draw is excellent, and it's noted that this house gets more than its usual share of oafy customers during his stint. The pips has tremendous warmth and power. There's the sexy quality that pulls the kids, and adult interpretations that please the mature members of the audience. He's allotted six numbers which mix ballads and rhythms. It's the former that gets the maximum response.

Six strings, five fiddles and a cello are added to the Buddy De Franco orch during Eckstine's appearance only. Eckstine also carries his own conductor, Bobby Tucker. During show, caught, there wasn't the necessary integration between the strings and the rest of the crew. There obviously should have been more rehearsal so that the catgut could have gotten the prominence that would further enhance Eckstine's efforts. This falling, however, didn't diminish the overall response to the singer.

The De Franco crew is making its first Apollo appearance. It's a Caucasian crew that's well versed in the kind of musical fare that's popular at this house. The instrumentation of five reeds, an equal number of brasses and a trio of rhythms, with De Franco showing virtuosity at the clarinet, makes for a lively brand of music. Maestro shows some good interpretations of varied tunes and his fodder gets a good reception. Blonde songstress Pat Collins gets across her single tune, "Because of You."

The surrounding act lineup does very well. Son & Sonny hit the mark with their hokey. They have a fine approach to the work with some ballet influences shown. They work out some clean cleats and show a few tricks that give them midtemp applause.

Harold King, a youngish vet at terpling on roller skates, has a set of good routines. He has an easy style with a lot of slithering movements that get applause. Topper is a session of terpling on a table top while blindfolded, which is a good applause-getting item.

Sole off act on the layout is jangler Bobby Jule, a clever youngster who has a lot of comic designs in his manipulations. He works smoothly, has some good juggling patterns and a pleasant personality.

Spider Bruce does the comedy skit this week with Vivian & Ray assisting. As usual, it gets yocks.

Jose.

**Palace, N. Y.**

Ted & Flo Vallett, The Workmans (2); Gillette & Richards, Betty Clark, Sharkey the Seal, Delage & Shirley, Roger Ray, The Caribbeans (3); Tim Herbert & Don Saxon, The Del Mars (2); Don Albert House Orch.; "Passage West" (30), reviewed in VARIETY May '51.

This is about as nicely balanced a bill as has been Palace for some time. It moves along smoothly sans benefit of a sock turn.

Opening baton tossing of Ted & Flo Vallett is a clicko warmer-upper. Feature speed and flash in their twisting and juggling flavored with acro work.

The Workmans are a neat-looking couple who please with trumpet, cowbells and extraction of tunes from glass tumblers. Supply comedy motif via melody race with orch on the bells plus Spike Jonesish rubber-pipe contraction.

Mark Huling's Sharkey the Seal is surefire on any stage. Flipper does everything in the book, topping with "River Shannon" on bells after terrific balancing and cawing stunts.

The orthodox magic repertoire of Delage & Shirley is set off by polish and showmanship. Their dollhouse swordbox and trunk stunts are well-wrought standards which earn ample rewards.

Roger Ray's fast patter, ribbing of pit maestro Don Albert, and suspenseful delay of xylo hammering provide many a laugh. The guy is a natural comic whose instrument functions as an ever-present prop. He's not too bad at the knockabouts, either.

Tim Herbert & Don Saxon, next-to-closing, are irrepressible cut-ups, with Herbert supplying nationality characterizations and Saxon a fine foil for his skinny partner's eccentricities. They're in there pitching with fight piz and "Dapper Dan" song-and-dance takeoffs.

Reviewed under New Acts are Gillette & Richards, comics; Betty Clark, blind singer; the Caribbeans, dance trio, and the Del Mars, gymnasts.

Trau.

**Palladium, London**

London, Aug. 28.

Jack Carson, with Three Honey Bros., Marion Colby and Tommy Wells, Deep River Boys (5); Hall, Norman & Ladd, Christine & Moll, Clifford Stanton, The Rosinas (2); The Mongadors (2); The Palladium Girls (16); Woolf Phillips' Sky-rockets Orch.

London Palladium bill measures up well to its predecessors. With Jack Carson and gang, newcomers, topping; The Deep River Boys, in their third return, and newcomers Christine & Moll, there is enough diversified talent to more than satisfy the regular clientele.

Opening the program, the nifty attired Palladium Girls in stereotyped routine give way to the Rosinas, man-woman aerialists. Plenty of this here, with man atop a trapeze holding a portable bar on which the femme performs series of gyrations, some breath-holding. Act is ideal circus stuff.

Clifford Stanton features politico takeoffs; some of which are realistic, especially the Prime Minister and Herbert Morrison. Of the stage personalities, the best was impress of Robert Newton as Long John Silver in "Treasure Island." He should delete the late Billy Bennett, which, although well done, is too sad for those who still remember him.

Newcomers Christine & Moll, who have played America, are novel. Open with gal dressed as shoeshine urchin and Moll doing some fine stepping atop the shine box. Then both perform some intricate rhythmic steps, with Moll's finger snapping giving realistic soundings taps. Gal's ballet work reveals her as having mastered the technique.

Hall, Norman & Ladd are comparatively new team. Norman was originally American. Norman Bartlett of the Three Admirals. Act specializes in comedy music. Aggregation comprises cello, fiddle and guitar. Boys' straight pans are great asset to their antics. Doubling from Val Parnell and Bernard Delfont's "Folles" show are still novel enough to garner big hand.

Deep River Boys are favorites here. They come on to reception and immediately get cracking with "Hallelujah" and "Too Young." Then go into their semi-spiritual, "Shadrach," identified with them since their first visit here. Follow with "Get Up Those Stars," and insistent applause brings them back for "Little Eyes, I Love You." As a parting, they sing "May the Good Lord Keep You." Boys finally had to beg off. Carter Wilson, who replaced Jim-

(Continued on page 65)

## House Reviews

Los Angeles, Sept. 4. — Ella Mae Morse came out of a seven-day retirement next week, opening Monday (10) for a fortnight at the Oasis, south-district. William Morris is booking.

Miss Morse was one of the first latter-day artists to hit a plaster peak with only one record. Her rendition of "Cow Cow Boogie" made her a name.



# VARIETY BILLS

WEEK OF SEPTEMBER 5

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (PM) Fanchon Marcori; (I) Independent; (L) Lewis; (M) Moss; (P) Paramount; (R) RKO; (S) State; (T) Tivoli; (W) Warner; (WR) Walter Reed

**NEW YORK CITY**  
 Music Hall (I) 6  
 Marilyn Murphy  
 Senior Cortes  
 B & G Lambert  
 Bettina Ross  
 Patricia Dwyer  
 Brunhilda Roque  
 Corps de Ballet  
 Eric Hulton  
 Rockette  
 Sym Orch  
 Palace (R) 6  
 Fontaine  
 Nicola Paoone  
 3 Buddies  
 L & M Ross  
 Denver  
 Abner  
 Bobby Shields  
 Benny Merfeld  
 (2 to fill)  
 Paramount (P) 5  
 John Murray  
 Toni Arden  
 Ray Milore  
 Pryde & Day  
 Elliott Lavender O  
 Tony (I) 5  
 Frank Fontaine  
 Harmonicats  
 Norwood Smith  
 Carol Wayne  
 Arnold Shoda  
 John Walsh  
**CHICAGO** (P) 7  
 Meribeth Old  
 Pitchen  
 Romo Vincent  
 (1 to fill)  
 Oriental (I) 6  
 Xavier Cugat Orch  
 Abbe Lane

**OTTO BOLIVAR**  
 Dittina  
 Trini Reyes  
 El Gringo  
**CLARKSBURG,**  
 W Va  
 Ritz (W) 5 Only  
 Asylum of Horrors  
**CLEVELAND**  
 Palace (R) 4  
 Spike Jones Show  
**MIAMI**  
 Olympia (P) 5  
 Tenner & Betty  
 Minda Lang  
 Jimmy Hines Co  
 Sandy the Seal  
 Al Morrison  
**PARKERSBURG**  
 W Va  
 Smart (W) 7 Only  
 Asylum of Horrors  
**PHILADELPHIA**  
 Joe Thomas Orch  
 Lil Green  
 Fox & White  
 Eddy C. rner 3  
 Wynon C. rner 3  
**WASHINGTON**  
 Capitol (L) 6  
 Lewis & Van  
 Edie Mannen  
 Arlene Dahl  
 Herbert & Saxon  
 Howard (I) 7  
 Johnny Hodges Orch  
 Tiny Grimes  
 Swallows  
 Earl Williams  
 Edwards Sis  
 Little Joe  
 Herman Hyde &  
 Myrtle

**LIVERPOOL**  
 Empire (M) 3  
 Jewell & Warren  
 Benson Dula Co  
 Bentley Sis  
 Fay Lenore  
 Rene Strange  
 Bertie Hare  
 Jacqueline Dunbar  
 So American  
**LONDON**  
 Palladium (M) 3  
 Jack Carson  
 Hilar Bros  
 Marion Colby  
 Tommy Wells  
 Deep River Boys  
 Christine & Moll  
 Crawford Stanton  
 Rosinas  
 Palladium Girls  
 Skyring Bros  
 Monitors  
**MANCHESTER**  
 Hippodrome (S) 3  
 Sugar Chille  
 Robinson  
 Dowie & Kane  
 Les Daniellies  
 Frances Duncan  
 Les Models  
 Harry Benet  
 Richards Sis  
**NOTTINGHAM**  
 Empire (M) 3  
 3 Coronets  
 Sam Costa  
 Alex James &  
 Irene  
 Nitwits  
 2 Colombus  
 Beryl Orde  
 Finlay Bros  
 7 Volants

**PORTSMOUTH**  
 Royal (M) 3  
 Vic Gordon  
 Peter Colville  
 George Neaton  
 Patricia & Colin  
 Irene & Girdwood  
 Singing  
 Earnstormers  
 Roy Lees  
 John Welby  
 Sherman Fisher Gls  
 Piccadilly Nudes  
**SHEFFIELD**  
 Empire (M) 3  
 Rhodes & Lane  
 Dorothy Neal

**PAUL NEWINGTON**  
 Tommy Dee  
 J & A Grant  
 Samson & Delilah  
 John Guest  
 Caroline  
 Richards  
**SHEPHERDS**  
**BUSH**  
 Empire (S) 3  
 Nat. Mills & Bobbie  
 Gail Galt  
 Ken Morris  
 Cactus Kids  
 Chevalier Bros  
 Curzon 3  
 M & M Mills  
 Flying Comets  
 Christine & Moll  
**ST. IRVING**  
 Empire (M) 3  
 George Robey  
 Hetty King  
 George Woods  
 Shaun Glenville  
 Albert Whelan  
 P & M Hloni  
 Peter Bernard  
 Edger  
 Jerry Rich & Eva  
 Larry Gordon Girls  
**WALTHAMSTOW**  
 Palace (I) 3  
 Jack North  
 Pat Storie  
 Westway Wonder  
 Girls  
 Melchior  
 Pantomancas  
 Eugene & Sheila  
 3 Discords  
 Bill Lodge  
 Shiela Hawthorn  
 Patricia

**WOLVER-**  
**HAMPTON**  
 Hippodrome (I) 3  
 Johnny Lockwood  
 Crochet  
 Stevano  
 Hal Gillon  
 Teller Girls  
 Mary O'Neil  
 Beryl Ransome  
**WOOD GREEN**  
 Empire (S) 3  
 S Browne Singers  
 Jane  
 Harry Tate Jr  
 Fred Coward  
 Joan Rhodes  
 Jack Anton  
 Fe Jover & Jack  
 Del Monica Ders

J Cortes Orch  
 Sea Gull Hotel  
 Kitty Davis  
 Diane Duncan  
 Terry Shands  
 Jack Murphy  
 Wanda & Rudolf  
 Rafael's Orch  
 Sea Isle Hotel  
 Frances Lager

Seymour Hoffman O  
 Shelbourne Hotel  
 Juan & Marilyn  
 Alan Kolo Orch  
 Sherry Frontones  
 Dave Fisher  
 Larry Stewart  
 Frank & Lita  
 Leonora & Evans  
 San Canal Orch

## CHICAGO

Blackhawk  
 Norma Lou Doggett  
 Hope Zee  
 Ray Arnett  
 Connie Baxter  
 Ken Remo  
 Bobo Lewis &  
 Bobby Barry  
 Joel Friend  
 Henry Brandon Orch  
 Chas Paroe  
 Billy Daniels  
 Jackie Miller  
 Doris Ruby  
 Arden Fletcher  
 Ders (I) 1  
 Funchio Orch (4)  
 Cee Davidson O (4)  
 Palmer House  
 Mary McCarty  
 Paul Sydel

T & P Rodriguez  
 M Abbott Ders (4)  
 Eddie O'Neal Orch  
 Edgewater Beach  
 Xavier Cugat Orch  
 Abbe Lane  
 Hotel Stevens  
 Scarecrows (3)  
 Somayne & Brent  
 Jo Barnum  
 Elmar  
 Jerry Mapes  
 Jack Ralober  
 Harper Flaherty  
 Bob Fitzgerald  
 Buddy Rust  
 Eddie Clarke  
 Boulevard Ders (4)  
 Mariane Fitzgerald  
 Scottie Marsh  
 Orrin Tucker Orch

## LOS ANGELES

Ambassador Hotel  
 Frankie Carlo Orch  
 Larry White  
 Joan House  
 Peggy Barrett  
 Evelyn Farney  
 Bliffmore Hotel  
 Harrison & Fisher  
 Marjorie Garretson

June Edwards  
 Hal Derwin Orch  
 Ciro's  
 Pearl Bailey  
 Dick Raabers  
 Dante Varela Orch  
 Mecombe  
 Chuy Reyes  
 Latin Aires

## Nix of Stack

Continued from page 1

been no interference with U. S. players in British pictures, at least after they had started actual work. In the Stack instance the official explanation was that "a case had not been made out" for the actor. That has left trade circles as puzzled as before, since other Americans now making British films, including Linda Darnell, George Brent, Marguerite Chapman, Zachary Scott and Mischa Auer, have not been affected.

Trade circles are speculating on the possibility of a connection between the Stack incident and last week's controversy between Equity and American actress Barbara Perry. The latter dispute was settled yesterday (Mon.) with Miss Perry's joining the union, but only after producer Eric Maschwitz had agreed to pay her initiation fee and dues.

## British Union Setup

Previously, the actress' holdout had threatened to prevent the West End opening of a new musical, "Zip Goes a Million." The situation stems from the curious relationship between performer unions in England. Miss Perry joined the Variety Artists Federation for a previous vaude engagement in London, and claimed that that should make it unnecessary for her to join British Equity.

Unlike the situation in the U. S., there is no affiliation between the British performer unions. In fact, there is constant friction, occasionally breaking into open dissension, as about two years ago, when the Variety Artists Federation sought to take over jurisdiction over chorus members in legit shows. However, the move was successfully resisted by Equity, which has jurisdiction not only over all legit, but also films, radio, television, ballet, opera and concert—everything except vaudeville and night clubs.

The question of British Equity membership was not an issue in the case of two other American players in "Zip Goes a Million." Gloria Lane had joined the union during her engagement here last season in "The Consul," and Ward Donovan, not previously a member of either Equity or VAF, has joined the former for this appearance.

Under the British Equity rules, all American artists appearing in legit, films, radio, TV, ballet, opera and concert here must be members of the organization, after they have been cleared for entry by the Ministry of Labor. They pay the regular initiation fee and dues, but there is agitation among the British Equity membership to adopt the same setup as in the U. S., where English players must join American Equity and pay 5% of their salaries.

In the present instance, British Equity had ordered its members not to appear in "Zip" unless Miss Perry joined the organization. It remains to be seen whether the Stack incident leads to further action against American players here.

## New Acts

## RAY MALONE

Dance  
 12 Mins.  
 Paramount, N. Y.

Ray Malone, who had a featured spot on the "Broadway Open House" TV show last season, has been around for some time in niteries, but has not been documented in New Acts. He has one of the top terping routines in the business.

Malone has furnished his turn with several striking numbers which register with an impact that goes way beyond the usual terping act. His material shows the type of imagination which has made him a sock staple on video and something refreshing on theatre stages.

Malone opens with a "Vagabond Shoes" number, neatly interspersing comedy patter among his steps. He builds strongly with his "I'm Gonna Sit Right Down and Write Myself a Letter" item, in which he does an impression of a typist at work via his tap-terping. He caps his turn with the "Dr. Jekyll and Mr. Hyde" routine in which he dons a mask and reels madly over the stage and then down the center aisle. He clicks all the way. *Herm.*

## MARY HATCHER

With the Four Fellas

Songs  
 16 Mins.  
 Coconut Grove, L. A.

While not quite ready for the big time, Mary Hatcher and the Four Fellas have an act that can be whipped into line. Quartet doesn't join the headliner until her fourth number, which would appear to be a mistake since Miss Hatcher sings her three pop tunes rather lackadaisically. She tackles the standards—"Let's Fall in Love," "Jealous" and "I've Got the World on a String"—with too little appreciation of the words, seeming to concentrate strictly on the rhythm.

Act gathers steam when the four boys back her in "I Don't Care If the Sun Don't Shine" and "I Can't Believe That You're in Love with Me." They also do a difficult capella routine, sans orchestra, on "Over the Rainbow," but the very lack of musical background detracts from the trick, rather than pointing it up. This sort of close harmony is better for concerts than for bistros. Quintet closes okay with "Buttons and Bows," and with full orchestra. Kids could use some special material. *Mike.*

## BETTY CLARK

Songs  
 10 Mins.  
 Palace, N. Y.

Betty Clark is a blind soprano with a slight frame who qualifies for video and special situations. Wasting no time, she first belts over a medley of six Berlin tunes—"Remember," "Ragtime Band," "Always," "Easter Parade," "White Xmas" and "Blue Skies"—for a fine score.

Goes into "Too Young" for an even bigger mitting. Her finishing "Come On-a My House" is good, but not in the niche of preceding efforts. *Trau.*

## THE CARIBBEANS (3)

Dance  
 6 Mins.  
 Palace, N. Y.

The Caribbeans (two males, one femme) are a flashy trio with a good stock of tropic-terp material.

Teeling-off Afro-Cuban item is a sizzler. Follow with a fast treatment of spook-tuned hoofing that shows disciplined abandon, and finale with what seems like admixture of jungle and modern terperly. Well received.

A natural for general niteries and TV as well as vauders. *Trau.*

## THE DEL MARS (2)

Aero  
 7 Mins.  
 Palace, N. Y.

This is an unusual turn specializing in slow, hand-to-hand postures and lithe equilibristics performed with soufle lightness. The delicate, quasi-humorous treatment is enhanced in the middle portion by an assist from the pit's trumpet and saxes during duo's gymnastic excursions.

Their salvo finish has the boy holding both feet of the girl in one hand aloft. The femme is small, dainty and pretty; her mate is a short, good-looking blond with lotsa muscle and grace.

A top novelty act: *Trau.*

## GILLETTE &amp; RICHARDS

Comedy  
 8 Mins.  
 Palace, N. Y.

This duo is in need of a routine. Material has no special character and manner of presentation is dull.

Male's patter introuging femme's buffoonery is worn and badly timed. The gal is lively—and that's about the best that can be said of this turn. *Trau.*

## Indies Hacking Costs

Continued from page 7

"Roseanna McCoy" (1949), but trending more toward the latter than the former.

Also something of a special case are the quickie makers who turn out very low budgeted for minor companies. They haven't been able to cut costs much, since they never allowed the figures to run high enough. Some of these producers, as a matter of fact, are spending a bit more than formerly. That's partially because general inflation has pushed up their basic, irreducible expenditures, but more so because shorter runs on major product have created a demand for more pix that has given them increased market opportunities and thus the possibility of more coin for better product.

Principally affected by the reappraisal of budgeting are the middle-of-the-road Indies—those who ordinarily turn to United Artists for release. They were the ones hardest hit by shrinking theatre grosses, so have been the ones finding it most necessary to base costs on realistic prospects.

While it is difficult to strike averages in the field, a sound guess is that current budgets on UA product are running one-third of what they were five years ago and one-half of three years ago. In the wartime heyday they were probably averaging around \$1,200,000. When a flock of producers got nicked on that basis, they came down to about \$700,000-\$800,000. And now the average is more likely about \$400,000.

The decline has been made possible by shearing all frills and cutting overhead to the bone. Gone are the fancy offices, excessive publicity expenditures before the pic got to the point where it counted, and the general big-time Charlie attitudes.

More important, however, have

been reductions in actor costs and minimization of shooting schedules. For one thing, performer fees have come down in general in Hollywood. Secondly, however, the Indies have tended away from big names that they discovered cost a lot of money and didn't provide the expected b.o. guarantee.

## Greater Preparation

Counting for saving on the actual production side currently is the great emphasis on preparation, which most Indies now take as a matter of course. Scripts and planning are so carefully set up there is little mind-changing or shilly-shallying once the cameras have begun to grind. The Indies have learned that they can't afford such luxury.

Another important factor in bringing down the general level of costs is the concept of the type pictures to be made. The Indies are no longer essaying scripts that by their very nature are expensive to produce. Emphasis rather is on the style of story that doesn't require extensive sets, costumes or casts.

Indies have been forced into economy thinking by the current potential. A \$400,000 pic must get between \$650,000 and \$700,000 to break even. And UA must put up a hard fight to get \$700,000 on anything but an exceptional film, so the producer naturally has to trim his sails accordingly.

Indies have been able to cut their costs much more than the majors because of the great flexibility in their operation. Among other things, major studios are under the handicap of tremendous overheads which seemingly can't be sliced below a certain point as long as pressure for quantity product prevails. Indies, it is generally conceded, are able to get considerably more on the screen for the same budget than can the majors.

## AUSTRALIA

**AUCKLAND**  
 His Majesty's (I) 5  
 Joyce Graeme  
 Alison Lee  
 Lynne Golding  
 Henry D. nton  
 Rex Reid  
 Leon Mayway  
 Corps de Ballet  
**BRISBANE**  
 His Majesty's (I) 5  
 Wally Wood  
 Guss Brox &  
 Myrna  
 Marquis & Family  
 Skating Merenos  
 Yvonne  
 Pan Yue Jen Tp  
 Detroy  
 Ann Donald  
 Celebrity Singers  
 Tivoli Ballet  
**MELBOURNE**  
 Tivoli (I) 1  
 Jon Perwee  
 Alan Clive  
 8 Los Trianas

## BRITAIN

**BIRMINGHAM**  
 Hippodrome (M) 3  
 Joy Joy & Joy  
 Anton Karas  
 2 Randoms  
 Sally Ann Howes  
 Peter Rynor  
 Jimmy James Co  
 Bonadus  
 Afrigue  
**BLACKPOOL**  
 Opera House (I) 3  
 B & B Bernard  
 Vera Lynn  
 Jack Radcliffe Co  
 Harry Secombe Co  
 Erica Yorke  
 Tower Circus (I) 3  
 Charlie Carroll &  
 Smiths  
 Knives French  
 Horsas  
 Ovar Konysts  
 Lions  
 Gt Alexander Tp  
 Victor Julian &  
 Enies Animals  
 4 Richays  
 3 Lorandos  
 Maripis  
 Arrigons  
 3 Hous  
 Jimmy Scott  
 Flying Constellation  
 Little Jimmy  
 Annettes  
 Circuses  
**WINTER GARDEN**  
 (I) 3  
 Norman Evans  
 Senior Carlos  
 Ginnell Smith &  
 Snickerass  
 12 Wh. eley Girls  
 4 Zio Angela  
 Darlyns Daga  
 Joy Beattie  
 Alan Mc  
 Gorch Laxelles  
**BOSCOMBE**  
 Hippodrome (I) 3  
 Betty Whitaker  
 Mimi Lew  
 B & T Clayton  
 Phil Lester  
 Eric Marsh  
 Gail Harvey  
 Jack Lennard  
 Gardiner & Baxter  
 H. Diddle Diddle  
 Tervys Juvies  
**BRADFORD**  
 Alhambra (M) 3  
 2 Nadias  
 Betty Johnson  
 Betty Hobbs Girls  
 Willy Keppel &  
 Russell  
 All Bey Co  
 Roger Carne  
 A & B  
**BRIGHTON**  
 Hippodrome (M) 3  
 Frankie Howard  
 Mary Naylor  
 Arthur Richards  
 Joy Beattie  
 3 Jokers  
 Gieta Unger 3  
 3 B. rones  
 Empire (I) 3  
 Davy Kaye  
 Hazel Wilson  
 Earl & Oscar  
 Les Femmes  
 Montmartre  
 Yvne & Valentyne  
 Humer Hal  
 Dick Dixon  
 Slick Edwards  
 Yvonne  
 Joa de la Fuente

## Cabaret Bills

## NEW YORK CITY

**Birdland**  
 Arnett Cobb Orch  
 Roy Eldridge Orch  
 Lenora Triestino  
**Bon Solr**  
 Albertina Hunter  
 Eugene Fields 3  
 Chateau Madrid  
 Manuel Audillo  
 Catalino Ore  
**Copacabana**  
 Harvey Stone  
 Anne Shelton  
 Clark Bros  
 Jean Caples  
 Elyse Weber  
 Bob Miller  
 M Dursio Ore  
 F Alvarez Ore  
**El Chico**  
 Rosita Ross  
 Ramonchilla & Leon  
 Victor Barcelo  
 Isabel Campo  
 Fernando Silvent  
 Rodriguez 4  
 Ramon Torres Ore  
**Embers**  
 Red Norvo 3  
 Bobby Hackett Orch  
**Havana-Madrid**  
 Bobby Escoto  
 Roberto & Alicia  
 Lola & Lita  
 Tanya & Tondelayo  
**Leon & Eddie's**  
 Larry Daniels  
 Libby Dean  
 Al Dellay  
 Carmen Montoya  
 The Rogers  
**Little Club**  
 Ernie Warren Orch  
**No. 1 Fifth Ave**  
 Downey & Foville  
 Harry Weisbar  
**Old Rumanian**  
 Sadie Banks  
 Lou Soler  
 Irene Carroll  
 Carol Linzer  
 Joe LaPorte Orch  
 D'Aquila Orch  
**Park Sheraton**  
 Cy Coleman 3  
 Mimi Warren  
 Ernestine Holmes  
**Hotel Ambassador**  
 Judy Lande Orch  
**Hotel Astor**  
 Sammy Kaye Orch  
**Hotel Biltmore**  
 Mischa Ratsinsky O  
**Hotel Edison**  
 Joel Shaw Orch

## MIAMI-MIAMI BEACH

**Casablanca**  
 Marion Morgan  
 Andrews Twina  
 Stanley-Roucher-O  
**Clover Club**  
 Kirby Stone 5  
 Burt Gresco  
 N & F Zarras Ders  
 Tony Lopez Orch  
 Woody Woodbury  
 Helene Wood  
 Willie Hollander 3  
 Zina Reyes  
 Mickey Walker  
 Louis Adler Orch  
 Edna Brown  
 Michael Strange  
 Tony Matas  
 Helene Amee  
 Jimmy Woods  
 Leon & Eddie's  
 Eddie Guertin  
 Tubby Boots  
 Gaby Delane  
 Billy Austin  
**Martini-Love Hotel**  
 Manolo & Ethel  
 Danny Yates Orch  
 Mother Kelly's  
 Pat Morrissey  
 Freddie Stewart



# Managers' Beefs May Bring Equity Barn Changes in Players, Rehearsals

Two major changes in Actors Equity's strawhat regulations may be made before next summer. One would be the elimination of the rule requiring the employment of a minimum of six resident players at each barn. The other would be adoption of the controversial five-day-rehearsal rule which was passed and immediately dropped two seasons ago, at the insistence of silo managers.

On the basis of reports of Equity representatives who covered the hayloft circuit this summer, and from statements by the barn operators themselves, union officials and members of its stock committee believe that the strawhatters might now favor ending the six-resident-actor rule, whereas they formerly favored it and, in fact, were instrumental in having it retained. Similarly, it's figured that many of the rural producers have reversed their previous opposition to the five-day-rehearsal proposal.

Several silo managers quoted in last week's VARIETY survey of the summer stock season criticized the six-resident-actor rule as now outmoded. But Equity reps point out that three seasons ago and again the following year, the union itself proposed dropping that requirement. However, it was dissuaded by members of a Stock Managers Assn. committee during a series of meetings on suggested changes in the existing code.

The SMA representatives at that time included John Washburn (then at Marblehead, Mass.), Melville Burke (then at Skowhegan, Me.), Harold Shaw (then of Bennington, Vt.), Guy Palmerton (then and now at Worcester and Fitchburg, Mass.), Milton Stiefel (Ivoryton, Conn.), Theron Bamberger (New Hope, Pa.), Richard Aldrich (Dennis, Mass.), Richard Stevens (then Lake Hopatcong, N. J.), Sara Stamm (Newport, R. I.), John

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## 'Carousel' Winding Date In London With 562 Times; 3d Longest Run at House

London, Sept. 4.

With "South Pacific" due Nov. 1 at the Drury Lane, "Carousel," also by Richard Rodgers and Oscar Hammerstein 2d, will vacate the house Oct. 13, after 562 performances. That will be the third longest run in the theatre's 288-year history. It is still topped by "Oklahoma," also by Rodgers & Hammerstein, and "Rose Marie," of which Hammerstein was co-author, but it recently passed "Desert Song," another Hammerstein show.

There's a possibility that "Carousel" may be moved to another West End theatre to continue its run, but more likely it will lay off four weeks or so to give the cast a rest, undergo minor recasting, rehearse and then tour the provinces. The musical is presented here by the Theatre Guild, which produced it originally in New York.

"South Pacific," with Mary Martin in her original part, Wilbur Evans as male lead, Ray Walston from the Chicago company and Betta St. John transferring from the Broadway edition, will be produced here by Rodgers & Hammerstein through Williamson Music, their publishing company. In partnership with Chappell, Ltd., the London branch of parent firm in New York.

According to trade report here, Louis Dreyfus, head of the local Chappell company, also has an inside track on the West End presentation of two other current Broadway hits, the Rodgers & Hammerstein "King and I" and the Frank Loesser-Jo Swerling-Abe Burrows "Guys and Dolls," when the time comes. "Guys" would probably follow the current "Kiss Me, Kate" at the Coliseum, while "King," presumably with Gertrude Lawrence returning to London to repeat her original starring role, will play some other house at an indefinite date.

Met contralto Martha Lipton, who's been concertizing in Europe this summer, is winding up her tour with three British Broadcasting Corp. dates in London, then homing.

## New Snow Comedy Due For Virginia Tryout

Washington, Sept. 4.

"On His Honor," new comedy by Davis Snow, whose first play, "The Long Days," had a brief run last season at the Empire Theatre, N. Y., will be tried out at the Crossroads Theatre, Bailey Crossroads, Va., near here, next Monday (10). Engagement is for a week. Show is being presented by Irma Gordon and Peggy Tait, who hope to bring it into N. Y., this fall.

Miss Tait is Snow's wife and co-producer of the short-lived "Long Days." She's also daughter of Frank Tait, one of the managing directors of the J. C. Williamson Theatres of Australia. Tait, incidentally, is due in the U. S. end of September, with his wife Viola, onetime lead soprano with D'Oyly Carte Opera Co.

## Guild Shift To Westport Seen

Plans of the Theatre Guild to move its physical production activity to Westport, Conn., may be carried out next season. The organization already uses its warehouse there for storing scenery, costumes, props, technical equipment and special effects. The construction shop, part of the Westport Country Playhouse owned by Guild co-director Lawrence Langner, may be used for building productions for the Guild and other Broadway managements beginning about a year hence.

Operation of the project may depend on realization of Langner's plans for an American Shakespeare Festival Theatre & Academy in Westport. But although its hoped to have the latter under way by next summer, present indications are that it may not be ready for at least another year. Langner has chosen a spot for the layout, but he hasn't acquired the land, started active fund-raising or cleared up the matter of building priorities.

He has told fellow-members of the Committee of Theatrical Producers that with the Guild's warehouse and the Country Playhouse workshop in Westport, it should be possible to build shows for a fraction of present costs in New York. However, the union angle might be a factor, for while the Westport shop is unionized, the craft groups in New York might put restrictions on productions built out of town.

Already, the Westport warehouse is proving valuable for Guild productions on Broadway, an example being the forthcoming "Saint Joan" revival, for which considerable technical equipment, props, etc., from former Guild shows are being used. Meanwhile, the warehouse and workshop are a major factor in the impressive scenery, costumes and lighting of productions at the Playhouse.

Contrary to reports in Westport, there is little prospect of the Guild moving its business, subscription, casting, script and similar departments there. And obviously the radio and other non-legit activities would continue to headquarter in the Guild's present home office in New York.

## Finklehoffe to Present New Jean Dalrymple Play

A play by Jean Dalrymple, titled "The Quiet Room," has been bought by Fred F. Finklehoffe for production in the fall. Miss Dalrymple left Monday (3) for Berlin, where she will be working on the Berlin Arts Festival for ANTA and the U. S. State Dept. for the next few weeks. On her return, Finklehoffe will put her play in production with Miss Dalrymple directing.

Finklehoffe says Lillian and Dorothy Gish are ideal for the leads, and Lillian Gish has already expressed willingness to appear in the play.

## Advance of \$100,000 For Oct. Dallas 'Dolls'

Dallas, Sept. 4.

The State Fair Auditorium's advance sale for "Guys and Dolls" passed the \$100,000 mark last Tuesday (28), Charles R. Meeker, Jr., managing director, announced. The musical is due for the State Fair season, Oct. 6 to 21.

Sale for "South Pacific," the 1950 State Fair show, was approximately the same figure at this time.

## Winter Stock Set For Palm Beach

Martin Manulis and Philip Langner, who had a stock company last winter at Nassau, Bahamas, expect to open another this season in Palm Beach, and operate the two spots in combination. The idea would be to produce shows at each place and switch them every week, an angle being that the two locations are only an hour apart by plane.

The Palm Beach project is still not definite, but Manulis and Langner have located a building there that could easily be converted to legit use, and expect to lease it and start renovations shortly. The original operation at the Nassau Playhouse, with one performance a week at another local theatre, will be much the same as last season, except that shows would be alternated with the Florida resort. The schedule, which ran eight weeks last winter, will again open early in February, but may be extended a few weeks longer this season.

Manulis, currently a television director at CBS, will again take a leave of absence for the legit project. Langner has been managing the Westport (Conn.) Country Playhouse this summer, and will be in charge of the Center Theatre, a new spot in Hartford, this fall. Ralph Lyett, pressagent and subscription manager at Westport, will have the same assignment at Hartford and for the Nassau-Palm Beach venture.

## Big Show Biz Contingent Among Investors for New Crawford Musical 'Wagon'

Backers of "Paint Your Wagon," new Alan Jay Lerner-Fredrick Loewe musical being produced by Cheryl Crawford, include a large contingent of show business names. Manie Sacks, representing RCA Victor, has invested \$15,750 and, on his own, an additional \$5,062.50; theatre owners-producers Anthony Brady Farrell and Billy Rose, \$14,500 each; producer Bea Lawrence, \$10,125; and theatrical accountant J. S. Seidman, \$9,000.

Also, Miss Crawford herself, \$6,750; Irving Sarnoff, nephew of RCA board chairman David Sarnoff, \$5,062.50; Actors Fund president Walter Vincent, producer Roger L. Stevens, talent agent Gloria Safer, theatrical attorney Bertram Mayers, film executive Joseph W. Hazen, talent agent Kurt Frings and souvenir program agent Al Greenstone, \$4,500 each.

Also, theatre party agent Lenore Tobin, \$3,936.50; orchestra leader Meyer Davis, Mary Martin and her husband Richard Halliday, Theatre Guild co-director Theresa Helburn, author-director Joshua Logan, Mrs. Logan, silent film star Carmel Myers, theatrical financier Joseph Verner Reed, Jr., and Hilda Kook, wife of lighting technician Eddie Kook, \$2,250 each; producers Tad Adoue and Bernard Hart, composer Burton Lane, ABC network president Robert Kintner, Theatre Guild co-director Lawrence Langner and Mrs. Langner (Armina Marshall), \$1,125 each, and Wolfe Kaufman, the show's pressagent, \$562.50.

Production, capitalized at \$225,000, with provision for 10% overcall, is due Oct. 15 at the Winter Garden, N. Y., after a road tryout.

## NCAC Pacts Phillips As AM, TV, Pix Depts. Head

Henry J. W. Phillips has been appointed head of the TV, radio, films and recording departments of National Concert & Artists Corp., to succeed Stephen Rose, who resigned.

Phillips was for several years a rep of Civic Concert Service, Inc., a subsid. of NCAC.

# B.O. Scale Hike Seen as B'way Faces 11/12G Weekly Payroll Increase

## Show Biz Misses Boat; S.F. Jammed, And No Legit

San Francisco, Sept. 4.

San Francisco is jammed, loaded—and nary a legit in sight. It looks as if the town will be without a show until Theatre Guild subscription time in November.

The Curran and Geary are both without bookings, although on Monday (3) the free-ducat "Jotham Valley" moved into the Curran for two weeks. It's doubtful whether this moral rearmament show will make any difference to the Russian delegation at the Jap Treaty Conference.

Any regular show could be doing a boff boxoffice now, but no one thought of spotting anything here at this time.

## Unorthodox 'Lace' Financing Set

Herman Shumlin, whose production of "Lace on Her Petticoat" opened last night (Tues.) at the Booth, N. Y., is establishing a legit-financing precedent with that and the three other shows he's presenting this season. The four offerings are not only being done on an unusually low cost basis, but are being financed in unorthodox manner.

The producer-director expected to bring in "Petticoat," a recent London success, under his \$36,000 budget. He would have been comfortably within the limit, but ran into last-minute complications on union rehearsal rules. Even so, the actual production cost was expected to be in the neighborhood of \$22,000 (the exact amount can't be determined until all the bills are in), plus \$5,000 for Equity bond and \$7,500 cash reserve.

The show did not have a tryout tour, but played a few previews in New York, so there was no preliminary road loss. The production will probably break even at around \$8,400, including both show and theatre shares.

"Petticoat" was capitalized by itself, but Shumlin is financing his three other scheduled shows, Roger MacDougall's "To Dorothy, a Son," William Marchant's "Under a Cloud" and an untitled script by Enid Bagnold, as a single unit. Most of the "Petticoat" coin has been advanced from within legit managerial circles.

The backers include John F. Waters, representing Lee Shubert, \$9,360; Anthony Brady Farrell, \$3,600; former publisher George Backer, Coast realtor - financier, Louis R. Lurie, Nedda Harrigan (Mrs. Joshua) Logan, \$1,440 each; St. Louis theatre owner John G. Cella, \$1,080.

Also, firm theatre operator Edward Ruffoff (& Becker), producers Michael Ellis and James Russo, legit general manager Herman Bernstein, theatrical ad executive Lawrence Weiner, designer Jo Mielziner, theatre manager Louis A. Lottito, \$720 each; boxoffice men Gordon Cramer and Rod McMahon, and theatre manager Warren O'Hara, \$360 each.

## Memphis Open Air to Stay Despite 4-Year 97G Loss

Memphis, Sept. 4.

Some 500 civic and cultural leaders here are bent on keeping the Memphis Open Air Theatre in biz for the 1952 season, despite the fact that the local project dropped over \$97,000 during the past four years. The 1951 MOAT was nicked for \$38,000 on its operating and general out during this past season, which closed Aug. 30, while the 1948-50 seasons showed a deficit of \$59,727, according to reports revealed in a meeting Saturday (1).

The 500 business leaders attended a local public meeting at the Hotel Peabody and voted unanimously to raise \$35,000 in order to give the greenlight to another series of weekly musicals during the summer of 1952.

On the basis of the new cost-of-living raise to actors and wage boost demands from other unions, Broadway legit faces a payroll increase of around \$11,000-\$12,000 a week for the combined shows. With other budget items also constantly rising, while available grosses remain constant, there is growing prospect of a general hike in the boxoffice scale as the only means of getting the necessary increase in revenue.

Soaring production costs and operating overhead have already forced several adjustments. There has been a tendency in recent seasons to push the admission price for musicals from \$6 to \$6.60 and then to \$7.20 (including tax), but straight plays have remained at \$4.80, except for a temporary move a couple of seasons ago to have a \$6 top Friday and Saturday nights.

A more general tendency has been to seek larger-capacity theatres, both for musicals and straight shows. Thus, houses like the Alvin, Barrymore, Beck, Music Box, Royale, etc., that once regularly played musicals, now more frequently have straight plays. Also, houses like the Majestic, Ziegfeld, 46th Street, once considered too large for anything but the biggest musicals, are now in greatest demand for tune shows, obviously because of their gross-getting potential.

The most striking example of this trend toward booking straight plays into larger theatres and combining it with a drastic boxoffice boost involves the coming appearance of Laurence Olivier and Vivien Leigh in their twin revivals of "Caesar and Cleopatra" and "Antony and Cleopatra" at the Ziegfeld, for 12 weeks starting Dec. 19, at a \$7.20 top. Nobody has suggested that the 1,628-seat theatre is the suitable size for maximum audience appreciation of the shows, but the management figures that the backstage requirements of the two ponderous productions and the huge expense involved in the engagement, require

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## See Taft-Hartley Suit Unless ATPAM-League Settle Sabinson Case

If the Assn. of Theatrical Press Agents & Managers sticks to its refusal to accept Lee Sabinson's application for membership, the former producer intends to bring suit against the union under the Taft-Hartley Act. After a week and a half of conferences, League of N. Y. Theatres representatives and a committee for the union were reportedly "approaching a solution" yesterday (Tues.). Understood the deal would involve a compromise for part-time employment for Sabinson.

It had been feared in both managerial and union circles that there was little prospect of ATPAM modifying its stand in the matter. The makeup of the committee, including Wolfe Kaufman, vice-president, who is regarded as favoring a closed union policy, and board members Hal Oliver and Abe Enklewitz, who are known to have voted against admitting Sabinson and are reportedly adamant on the question, was figured a tipoff that the ATPAM board was determined not to budge from its position.

There is still no clear indication as to the union's reason for barring Sabinson from membership. Milton Weintraub, secretary-treasurer, has refused to discuss the case, on orders from the board, and various board members have declined comment. Weintraub reportedly denied to producer Herman Shumlin, who sponsored Sabinson's

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## Delfont, Kanter Split

London, Sept. 4.

After four years, Bernard Delfont has bought out his partner, Ben Kanter, who has been associated with him in several shows. Deal involves around \$60,000.

Delfont produced the Broadway revue of two years ago, "Touch and Go," in London last season.



# Bennett-Susan Sets B. O. Record; Arden's Matunuck Mark; Barn News

Marblehead, Mass., Sept. 4.

Joan Bennett, starring in "Susan and God," continued her clean-up strawhat tour by setting a new house record last week at the Marblehead Playhouse with a gross of \$12,186. Engagement included a new single performance mark for the spot of \$1,815 on Saturday night (1) and a new matinee record of \$1,255 last Wednesday (29). There were standees at all performances. Miss Bennett's share for the stand was over \$5,000.

The film actress, whose teen-age daughter, Melinda Markey, is featured in the role of her daughter in the Rachel Crothers play, opened last night (Mon.) at the Boston Summer Theatre to the biggest advance in the barn's history. Richard Barr, manager at Marblehead, wanted her to play a return date there next week, and John Colden, who produced the play originally on Broadway, propositioned Miss Bennett to star in a revival. She has to return to Hollywood for her new tele-film series starting Sept. 20, however, so the tour ends this week in Boston.

## Arden's Matunuck Record

Matunuck, R. I., Sept. 4. Eve Arden, starring in "Here Today," broke the boxoffice record last week at the local Theatre-by-the-Sea, registering a gross of \$10,550 for nine performances. The previous nine-performance mark, set at the start of the season by Judy Holliday in "Dream Girl," was \$10,445. Miss Arden, who was married a week previously to her leading man, Brooks West, drew (Continued on page 71)

## St. Paul Newspapers Up To Old Tricks, Nixing Mols. Legit Ads in Civic Huff

Minneapolis, Sept. 4. St. Paul newspapers are up to their old tricks, refusing to accept Minneapolis theatre ads for attractions playing their exclusive Twin Cities' engagements here, and thus passing up the down-river city. This time it has happened with "Springtime for Henry," now at the local Lyceum for a fortnight, and not booked into St. Paul at all.

As a matter of fact, the St. Paul sheets are even going a step further this season, turning down advertising from the Minneapolis Alvin burlesque house, which previously they always had accepted. St. Paul has no burlesque.

When such shows as "Annie Get Your Gun," "Brigadoon" and "High Button Shoes," to mention a few, played Minneapolis exclusively in past seasons, the St. Paul newspapers not only always turned down their advertising, but refused to make any mention in news columns of their Twin Cities' presence.

It's the sheets' way of showing their own and the city's resentment to what is considered an affront to St. Paul by theatrical people. On one occasion, the mayor even protested to the Theatre Guild, sponsor of one attraction that played only here.

## SARATOGA SPA FINALES WITH BEST SEASON YET

Saratoga, N. Y., Sept. 4. John Huntington stated Saturday (1) that the 1951 season at the Spa Summer Theatre was "5 to 10%" ahead of last year, which had been his biggest since opening in 1947. "I made some money," he admitted. Huntington pointed out that he ran nine weeks this summer, compared with eight last summer, but the increase was percentage-wise.

The strawhat experienced two poor weeks—the opener, with "Clutterbuck" (no star), and the follow-up, "Alice in Wonderland." Margaret O'Brien cancelled in "Junior Miss" which had been set for the teeoff and which Huntington expected to be profitable. Two weeks in which the gross passed \$8,000 (with 580 seats, at a \$3 top), were experienced, with Eve Arden and with Melvyn Douglas-Signe Hasso.

"No noticeable changes or trends were observable at the Spa Theatre this year," Huntington reported.

## Harmon's Clinton Season Winds Up in Neat Black

Clinton, Conn., Sept. 4. Lewis Harmon, closing his first season as strawhat impresario at the Clinton Playhouse last week, completed his summer session with a substantial overall black figure. With only one distinct setback on the books and a couple of break-evens, balance of schedule came through nicely. Individual profits in some cases hitting around \$1,500.

"Alice in Wonderland," sole dud of season, set the house back about \$1,000, and "Miss Mabel" and "Second Threshold" were the even-Stephen pair. Top grosser was Olivia de Havilland in "Candida," but "Streetcar Named Desire" equalled the former's net due to no-name low overhead. Also on the profit side of the ledger were "Glad Tidings," "Brigadoon" and "Skylark." Good advance on current "Springtime for Henry" indicates a profitable season's finale.

Policy for Harmon this year was direct opposite of his operation at nearby Guilford last season, when he functioned on a no-name, \$1 top program with moderately successful results. Profitable operation at Clinton this year is partly due to stipulation in sale of his former strawhat at Guilford. Purchased by a church, terms state that the building can not be used as a theatre, thus removing a 486-seat competition from the territory.

## Best Season to Date Looms For N. Y. City Ballet; Last Year's Loss Only \$30,000

The N. Y. City Ballet Co., which opened its fourth year of operations at the City Center, N. Y., last night (Tues.), seems headed for its best year to date. Troupe, giving three weeks of performances this month, will be back in November, and again in February, for a total of three "seasons" during '51-'52. It has a European season of four and a half months set, beginning next April, with bookings guaranteed. In the fall of '52, an American tour looms under Sol Hurok management, the first such for the troupe. And if the 20% Federal admissions tax is removed for non-profit institutions, as now seems likely, company will be in good financial as well as artistic shape.

Troupe gave three "seasons" in N. Y. last year ('50-'51), as well as making its first appearance in Chicago, and lost about \$30,000, a relatively small sum for ballet in the operations. In one of the N. Y. "seasons," in early spring, troupe actually was in the black, for about \$10,000—a most unusual occurrence, since ballet presentations generally wind up in the red, with private backers making up the deficits. Last fall's N. Y. run cost \$10,000, and the June engagement dropped \$15,000. The Chicago visit cost it another \$15,000.

The \$30,000 loss, however, isn't quite accurate, since the City Center writes off all production costs in a current season, instead of amortizing them. Last season, for instance, the troupe staged several elaborate ballets, including such hits as "The Cage," "La Valse" and "Cakewalk," which will stay in the troupe's repertory. Cost of producing these ballets, however, were written off last season.

Troupe visited England a year ago, during the summer, and the venture cost them \$40,000. Next spring's European trip, being guaranteed, will bring them in some coin instead.

Current N. Y. season will offer three premieres, in "The Miraculous Mandarin," "Apollo," and "Concerto Barocco." Roster is the same as last spring, with one exception. Tanaquil LeClerq, one of the lead dancers, sprained her ankle last week in practice and will be out for most or all the September run. Maria Tallchief will take over most of Miss LeClerq's roles.

## Berney Authors 'Puppet'

Dennis, Mass., Sept. 4. William Berney, co-author with Howard Richardson of "Dark of the Moon," "Design for a Stained Glass Window" and "Sodom, Tennessee," has completed a solo effort, tentatively titled "The Puppet and the String."

The author has been summering at this Cape Cod resort.

## Inside Stuff—Legit

The Blaine-Thompson agency, which formerly got the ad accounts for virtually all shows in Shubert theatres in New York, currently has only two of the five such productions. At the same time, it has four of the eight current shows in independent houses. The accounts for the remaining three shows in Shubert theatres and three of the remaining four offerings in indie houses are handled by the Lawrence Weiner agency. The final show (indie) is with Clifford Strohl.

Although the Shuberts still suggest that ads for shows playing their houses be placed through B-T, there is no longer any compulsion in the matter, and it is not in the booking contracts. The fact that John Shubert is a vice-president of the agency does not affect the freedom of producers to give their ad account to agencies of their own choice, B-T executives declare.

As an example of the latter situation, the ads for "Lace on Her Petticoat," which opened last night (Tues.) at the Shubert-controlled Booth, N. Y., are being placed by Weiner. The latter is a backer of the Herman Shumlin production, but his \$720 slice is topped by the Shuberts' 26% (\$9,360) interest.

"Fact Book, Concerning the Plays of Richard Rodgers and Oscar Hammerstein, II," has been published by Lynn Farnol, personal publicist for the musical collaborator-producer team, for gratis distribution to editors, writers, libraries, etc. Note in the front of the large, 498-page, cloth-bound volume reads, "This book is a first draft, and is subject to correction and revision. Corrections and additional material for inclusion in later editions will be welcomed at the office of Rodgers & Hammerstein." Volume contains presumably complete lists of all shows and films (and a ballet by Rodgers) by the composer and lyricist in collaboration with others and together, plus data as to credits and casts, opening dates, length of runs, tours, quotes from the reviews, and bibliography of newspaper and magazine articles about each. There are also bibliographies on the collaborators individually and together, plus lists of prizes and honors awarded to their various shows and to them personally.

Inevitably in a first edition, there are errors and striking omissions in the book. For instance, there are no capsule biogs of the subjects and no mention of Hammerstein's book, "Lyrics," published last year by Simon & Schuster.

The borscht battle of Broadway is a windfall for the dailies via extraordinary display space taken in the last three weeks by "Bagels & Yox," which opens at the Holiday (nee Gotham, Central, etc.), Sept. 12, and "Borscht Capades," which comes into the Royale Sept. 17. Latter show has been a three-season boxoffice winner, clicking at the Brant's Roosevelt Theatre, Miami Beach, last winter, to the degree that the theatre circuit commissioned Beckman & Pransky to whip up a successor Yiddish-American revusical, with the "Bagels & Yox" title.

Both vaude-revues are being sold at legit tops of \$4.80. Hal Zeiger and Mickey Katz are co-producers of "Capades"; latter, a bandleader-comedian, also participates in the show which again has Phil Foster as comedy highlight. Katz's son, Joel Grey, is also in "Borscht Capades" and has been mentored by Eddie Cantor, who gave the youngster a number of TV guest-shots last season. Others in the cast are Barry Sisters, Dave Barry, Jack Hillard, Roasche, Patsy Abbott, Abby Lee, Ted Adair Dancers.

The Barton Bros., Lou Saxson, Mary Forrest, Rickey Lane, Marty Drake, Lord Buckley and Larry Alpert are in "Bagels." Al Beckman & John Pransky, co-producers of the latter with the Brant's, have long been identified with borscht circuit talent bookings.

Musician with "South Pacific" was fined \$50 last week for smoking backstage at the Majestic, N. Y., but the N. Y. Fire Dept. has apparently taken no action to curb illegal smoking in theatres by audience members at intermissions. After a furore over the latter type violations a couple of seasons ago, an official promised that the department would correct matters, but nothing was done. It was pointed out at the time that firemen regularly on theatre duty lack authority to issue summons, so presumably a special deputy was on hand when the Majestic violation occurred. The musician fined last week was Renato LaGuardia, 41, a sax player. In asking the maximum fine, a department official urged that an example be set, so employees at other theatres might avoid an accident involving "tragic consequences." Smoking by musicians, stagehands, actors, etc., backstage and particularly by actors in dressing rooms, all illegal, is fairly common in Broadway theatres, but is less prevalent and far less dangerous than similar violations by playgoers during intermissions.

A strawhat tour for a play prior to its New York presentation is "an enormous advantage," Edward Mabley, author of "Glad Tidings" (in which Melvyn Douglas and Signe Hasso are starred), said at Saratoga, N. Y., Saturday (1). Mabley, who sat in the audience at the matinee to observe his brainchild and audience reaction, explained that a summer theatre swing is "relaxed and easy . . . It avoids the feeling of the sword of Damocles hanging over your head on the Broadway premiere which you get otherwise." Revisions can be gradually made; actors are employed for sometime, "and everyone profits," Mabley pointed out. He could see "no disadvantage to summer theatre tryout tours," Mabley added there were only about three shows produced this summer which definitely had been "pointed toward Broadway."

Newest blood injected into the planned revival of minstrelsy on the Coast is Rocky Sylvester, 12-year-old tenor who sings both minstrel songs and classical music. Moppet probably will be one of the attractions when the revival gets rolling under the banner of Jimmy Gaughen's Old Glory Minstrel Family.

## Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Darkness at Noon" (D) (road)—Playwrights Co., prod.; Sidney Kingsley, dir.; Edward G. Robinson, star.

"Death of a Salesman" (D)—Kermit Bloomgarden, prod.; Del Hughes, dir.

"Faithfully Yours" (CD)—Richard Kraker, prod.; Richard Whorf, dir.; Robert Cummings, Ann Sothern, stars.

"Fledermaus" (O)—Metopera, prod.; Garson Kanin, stage dir.; Tibor Kozma, mus. dir.

"Kiss Me, Kate" (MC) (road)—Subber & Ayers, prod.; John C. Wilson, dir.

"Medea" (D) (Berlin)—State-Dept.-ANTA, prods.; Guthrie McClintic, dir.; Judith Anderson, star.

"Mister Roberts" (CD)—Leland Hayward, prod.; Joshua Logan, dir.; Tod Andrews, star.

"Music in the Air" (MC)—Regi-

nald Hammerstein, prod.; Oscar Hammerstein 2d, dir.; Dennis King, Jane Pickens, Charles Winninger, stars.

"Oklahoma" (MC)—State Dept.-Theatre Guild-ANTA, prods.; Rouben Mamoulian, dir.; Celeste Holm, star.

"Out West of Eighth" (C)—Burr & Pearson, prods.; Marc Connelly, dir.

"Paint Your Wagon" (MC)—Cheryl Crawford, prod.; Daniel Mann, dir.; James Barton, star.

"Saint Joan" (D)—Theatre Guild, prod.; Margaret Webster, dir.; Uta Hagen, star.

"Top Banana" (MC)—Sloane & Stone, prods.; Jack Donahue, dir.; Phil Silvers, star.

"Twilight Walk" (D)—Richard Kraker, prod.; Paul Stewart, dir.; Nancy Kelly, star.

**HOLLYWOOD**  
"Beaustone Affair" (D)—French Productions (Floyd Christy), prod.; William Jarvis, dir.

"Why Not Tonight?" (R)—J. Powell Tomsen, Kent Williams, prods.; Tomsen, dir.



## Legit Bits

Dora Chamberlain, treasurer of the Martin Beck, N. Y., vacationing in Jamestown and Lakewood, N. Y. . . . Marge Jones will try out Edwin Justus Mayer's "I Am Laughing" and Edward Caulfield's "Blind Spot" this season at her Theatre '52, Dallas . . . Jack Tooley back as associate to Michel Mok, pressagent for Rodgers & Hammerstein shows, after a month's vacation in Maine . . . Robert Coleman, critic of the N. Y. Mirror, underwent minor surgery on his knee . . . William Hawkins, aisle-sitter of the N. Y. World-Telegram & Sun, back from a two-week vacation at Glenbrook, Nev., after month's visit to England . . . Gretchen Long returns this week as secretary in the Aldrich & Myers office after her usual summer stint at Aldrich's Cane Playhouse, Dennis, Mass. . . . Rosemary Thurber, daughter of James Thurber, and Molly Tuttle, daughter of former producer Day Tuttle, were apprentices this summer in the prop department of the Falmouth Playhouse, Coonamessett, Mass. . . . Eric Daniell, who staged the apprentice production of "They Knew What They Wanted" at Dennis last week, leaves Sept. 15 for England, on a Fulbright fellowship. Jane Sparks, daughter of actress Nydia Westman and David Aldrich, son of Richard Aldrich, appeared in the show . . . Brooks Atkinson, critic of the N. Y. Times, participated in round-table discussions at the Breadloaf (Vt.) Writers Conference.

Anthony Brady Farrell will partner with Charles Coburn in the production of "Long Watch," by Morris Ryskind and Harvey Haflip. Farrell has dropped his option on A. B. Shiffman's "Burst of Summer," but his production of Louis Verneuil's "Love and Let Love," with Ginger Rogers, preems Sept. 25 . . . George S. Kaufman and Leueen MacGrath (Mrs. Kaufman), who authored last season's "Small Hours," have written a new script, "Fancy Meeting You Again" . . . Charles Mayer will mark his 20th anniversary as an actor tomorrow (Thurs.). He made his stage debut in Berlin, subsequently appeared in Paris and made his Broadway bow in "Bell for Adano" . . . Sol Jacobson, back from a European vacation, joins Harvey Sablin as associate to pressagent Karl Bernstein . . . The 40 men in the "Paint Your Wagon" company, including director Daniel Mann and the production staff, are raising beards and letting their hair grow, in keeping with the 1849 background of the show.

Isabel Bigley upped to co-featured billing in "Guys and Dolls," along with Robert Alda, Martha Stewart (subbing for Vivian Blaine) and Sam Levene . . . Alan Webb, last seen on Broadway in "Winslow Boy," will play the husband in "Nina," co-starring with Gloria Swanson and David Niven . . . A distribution of \$40,000 accompanied the last accountant's statement on "Guys and Dolls," bringing the payoff to \$70,000 thus far on the \$200,000 investment. The second company has now recouped its \$180,000 production cost and the combined operation is currently netting about \$21,500 a week . . . Elliot Norton, drama critic of the Boston Post, recovering from surgery . . . Katharine Cornell is reportedly planning a Broadway presentation of her revival of Maugham's "Constant Wife," recently a sellout at Central City, Col., with Brian Aherne, Grace George, John Emery and Gertrude Morgrove.

City College (N. Y.) school of general studies will offer courses in acting, playwrighting and drama criticism this fall . . . Members of N. Y. Ticket Brokers, Inc., last week signed the new ticket code, effective to Aug. 31, 1952, but did so under protest that the pact does not also regulate subscription organizations, and that the latter and party agents do not share in the cost of enforcement, for which the brokers pay a fee of 3c per ticket . . . Maude Franchot, who recently took over active management of the Niagara Falls (Ont.) Summer Theatre, of which she has been sole backer, is mulling an offer to operate a winter stock company in Acapulco, Mex. . . . Herman Shapiro shifts from stage manager of "Affairs of State" to a similar stint with "Twilight Walk," with his brother Michael Shapiro succeeding on the former show. Harry Essex will be company manager of "Twilight."

British actress Molly Gleasing makes her U. S. bow in "The Beaustone Affair," which opens next Tuesday (11) at Las Palmas, Hollywood. William Jarvis directs, with Eric Blore toplined.

Mary Ann Miles, daughter of William Miles, director of the Berkshire Playhouse, Stockbridge,

Mass., made her stage debut as the little girl in "I Remember Mama" there last week.

Klaus Kolmar, publicity director for the Spa Summer Theatre, Saratoga, N. Y., and his wife, Peg Crossfield, scenic designer at the strawhat, left with their baby for a vacation in Canada. Kolmar will return to the S. Hurlock office and probably will go out with a concert attraction. He toured South America with the Vienna Choir Boys last season.

Henry Garrard, who played the juvenile in "Glad Tidings" on the strawhat tour of the new comedy, is going into the Henry Aldrich television show. Vivian Matalon, who has telecast on the "Kraft Theatre" program and on "Suspense," was in Saratoga Springs, N. Y., Saturday (1), with Edward Mabley, author of "Glad Tidings." He read the part there for Melvyn Douglas, co-star and director. Matalon had also read it for Harold Bromley, the producer.

George Rockford goes from the Blackstone Theatre, Chicago, to take over the treasurer's post at the Palace Theatre, when it goes legit Sept. 20. Bill Newman will assist. Jerry Sullivan becomes the house accountant . . . Tommy Turner, Chi "South Pacific" stage manager, off for Florida vacation . . . New lighting board and back-stage repairs for the Palace will set theatre back an estimated \$30,000 to convert to legit. Management is also putting extra inside boxoffice in the foyer . . . Liam Sullivan back to TV from four weeks with Katharine Cornell in "The Constant Wife" at Central City, Colo.

William Koslenko, whose short play, "One of These Days," won first prize in a recent British drama contest, is resuming work on his collection of short plays for publication.

## GUILD SUBSCRIPTIONS IN CHI ON INCREASE

Chicago, Sept. 4.  
Chicago legit interest is way ahead of last season and previous years, according to Harriet Watts, head of the Theatre Guild subscription setup here. Early announcement of half the season's play list has added to the subscription season, with over 650 additional subscribers as at the same time last year. "Member of the Wedding," which starts off the season at the Erlanger Sept. 17, has a healthy advance without any announcement, other than in new stories, and with no ads as yet. Second offering is "Autumn Garden," with Fredric March and Florence Eldridge, Nov. 12, and Edward G. Robinson in "Darkness of Noon" is due in Dec. 3.

It's possible that "Country Girl" will be the fourth play, and it's also hoped that a musical will be on the list.

## K.C. Starlight Ends Sock; Bright 80G With 'Marietta'

Kansas City, Sept. 4.  
Starlight Theatre closed out its 10-week season here Monday night (3) in a blaze of glory, "Naughty Marietta" playing an eight-day week to stampee business for all but one performance. Worrisome weather bothered three nights of the run, but failed to dent the attendance.

"Marietta" played to more than 63,000 people in the eight days, with the week's gross topping \$80,000, surpassing the former record of \$70,000 held by "The Chocolate Soldier" earlier in the season.

Several attraction of the season topped the \$50,000 gross, the break-even figure being \$45,000. First nine shows played only seven-day runs, however. Total take for the season, a non-profit enterprise, will be well over \$500,000, against a nut of \$400,000 to \$450,000.

## Judy 'Girl' Sets 20-Year Ivoryton Mark With 13G

Ivoryton, Conn., Sept. 4.  
Judy Holiday's final week (27-1) of strawhatting was a field day proposition for Milton Stiefel's Ivoryton Playhouse here. With an upped top of \$3.60, for "Dream Girl" gross reached an approximate \$13,000, highest figure in the house's 20-odd years of operation. Stiefel's planned extension beyond Labor Day, with a week of "Fourposter," failed to materialize, and spot closed an overall profitable season last Saturday (1).

## 'SHOW BOAT' FINE 21G IN 1ST TORONTO WEEK

Toronto, Sept. 4.  
Leighton K. Brill production of "Show Boat," with Ben Kamsler directing, grossed a smash near-capacity \$21,000 for seven performances as the summer season's finale to Toronto's introduction to theatre-in-the-round. Blue and gold tent setup in midtown Dufferin Park, with 1,640 seats at a \$3.40 top, has a \$12,000 advance for its second week, this being outstanding when it's considered that the stage version is playing against the holdover engagement of the picture at Loew's here, plus those 1,282,500 people snared by the first week of the Canadian National Exhibition.

The Brill-Kamsler team is using Brian Sullivan of the Met, singing Ravenal; Kaye Connor as Magnolia, Audrey Guard as Julie, William Smith as Joe and Helen Dowdle as Queenie (both from the Ziegfeld Theatre revival in same roles). Stanley Carlson as Captain Andy, and Iggle Woffington, Cynthia Latham, Carolyn Adair, Alex McKee.

## 'Dolls' \$55,100, 'Annie' 27G, L.A.

Los Angeles, Sept. 4.  
Greek Theatre, reeling from its worst season financially, suffered an unexpected body blow from Southern California's "unusual weather" last week. For the first time in its six years of operation, ozoner was forced to cancel scheduled performances because of rain. Tuesday and Wednesday shows were affected, but the house recovered somewhat with an added performance Sunday night (2) and the incumbent "Annie Get Your Gun," season's finalist, will be held an extra week. First frame's take hit \$27,000.

Only other offering in town, "Guys and Dolls," bounced upward meanwhile, having been freed of the cutrate Civic Light Opera season subscription tickets. First week of the subscription-free portion of the stand hit a whopping \$55,100. Musical holds through Oct. 3.

## 'Li' \$18,000 in Montreal After Crix Tix Hassle, Show's General Panning

Montreal, Sept. 4.  
As leadoff show for the Gayety's new legit policy (the house has always been a vaudeur featuring strippers) Mae West's "Diamond Lil" grossed a mild \$18,000 for an 11-performance stanza last week. Engagement ends this Saturday (8). The 1,800-seater is scaled to 33.

To overcome the local ruling of no show on Sunday, company is doing three on Saturdays, with one matinee. Run opened on a Saturday, Aug. 25. No advance notice or advertising to this effect resulted in a firstclass boxoffice hassle on opening night with both patrons and critics. The latter were particularly miffed when they arrived at the theatre to find no seats to cover the passes sent out by the management. One critic, S. Morgan-Powell of The Montreal Star, who panned the show when it appeared at His Majesty's last year, simply returned his envelope unopened.

Despite the general pan handed out by the critics, Miss West's grating bon mots (barely audible past the 10th row) and her undulating walk drew the curious to ascribe a theatrical piece as ever offered to Montrealers.

Following the current production, Mickey Rooney opens next Monday (10) in "Sailor Beware." Season continues with Constance Bennett doing "Skylark," Burgess Meredith in the "Silver Whistle" and an as yet unnamed vehicle starring Franchot Tone.

## 'Love' 31G, New Haven

New Haven, Sept. 4.  
Prem of Ginger Rogers in "Love and Let Love" at the Shubert last week was a b.o. bonanza, due somewhat to a 75% advance sale. At the record top of \$4.80 for a straight play, the show pulled just under \$31,000 for seven performances.

Current is breakin of "Remains to Be Seen" this Thursday through Saturday (6-8). Next week gets opening of "Saint Joan," Sept. 13-15. "Kiss Me, Kate" starts a road tour here, week of Sept. 17. "Faithfully Yours" (formerly "Philomena Complex") preems Sept. 26.

## B'way Dips in Pre-Holiday Lull; 'Aisle' 38 1/2G, 'Blondes' Up to \$33,600, 'Brooklyn' \$21,900, 'Affairs' \$17,100

As usual for the pre-Labor Day stanza, business eased a bit last week on Broadway. Virtually all shows but the solid sellouts felt the holiday-eve lull, although attendance zoomed to capacity at nearly all offerings Saturday (1), possibly helped by the gray, chill weather.

The four shows ("Moon Is Blue," "Seventeen," "Stalag 17" and "Tree Grows in Brooklyn") playing holiday matinees Monday (3) had bullish houses, but trade generally skidded that night, as customary on Labor Day evening. Following tradition, this week's grosses are expected to be a bit offish again, but business is due to spurt next week and keep building through October and remain healthy through November, after which the annual pre-Christmas decline will start.

The total gross for all 12 shows last week was \$385,300, or 81% of capacity. For the corresponding week last year, the 15 current productions grossed \$335,800, or 69% of capacity.

Five representative moderate draws last week played to 68% of capacity, a dip of 9%. The previous week's total gross for all 12 shows was \$390,200, or 82% of capacity.

This week's only opening is "Lace on Her Petticoat." Next week brings a return engagement of Mae West in "Diamond Lil," with "Out West of Eighth" due the following week, and "Twilight Walk" and "Love and Let Love" scheduled for the week of Sept. 24.

"Gentlemen Prefer Blondes" closed Sept. 15 and "Rose Tattoo" leaves Oct. 27, both to tour. There are no other announced closings, but at least two additional shows need considerable b.o. improvement to hold on in the face of incoming productions.

### Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, ("indicates using two-for-ones), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (49th wk) (C-\$4.80; 1,012; \$26,874). Over \$17,100 (previous week, \$18,100).

"Call Me Madam," Imperial (47th wk) (MC-\$7.20; 1,400; \$51,047). Nearly \$51,800 (previous week, \$52,100).

"Gentlemen Prefer Blondes," Ziegfeld (91st wk) (MC-\$6; 1,628; \$48,244). Almost \$33,600 (previous week, \$32,500); closing Sept. 15, to tour.

"Guys and Dolls," 46th St. (41st wk) (MC-\$6.00; 1,319; \$43,904). As always, all the house will hold; \$44,400.

"King and I," St. James (23d wk) (MD-\$7.20; 1,571; \$51,717). Also gets the limit every week; \$51,700.

"Moon Is Blue," Miller (26th wk) (C-\$4.80; 920; \$21,586). Over \$20,000 (previous week, \$20,200).

"Rose Tattoo," Beck (31st wk) (CD-\$4.80; 1,124; \$28,000). Over \$15,500 (previous week, \$16,400); closing Oct. 27, to tour.

"Seventeen," Broadhurst (11th wk) (MC-\$6; 1,160; \$37,000). Nearly \$27,000 (previous week, \$25,400).

"South Pacific," Majestic (124th wk) (MD-\$6; 1,659; \$50,186). About \$50,800 again.

"Stalag 17," 48th St. (17th wk) (CD-\$4.80; 921; \$21,547). Nearly \$13,300 (previous week; \$14,100).

"Tree Grows in Brooklyn," Alvin (20th wk) (MC-\$7.20; 1,331; \$47,167). Almost \$21,900 (previous week, \$23,400).

"Two on the Aisle," Hellinger (7th wk) (R-\$6; 1,527; \$48,500). Nearly \$38,500 (previous week, \$41,100).

### Opening This Week

"Lace on Her Petticoat," Booth (C-\$4.80; 766; \$20,235). Almee Stewart's London play, produced and directed by Herman Shumlin; production capitalized at \$36,000, cost about \$22,000 (excluding \$5,000 in bonds) and can break even at around \$8,400; opened last night (Tues.); (London production reviewed in VARIETY, Dec. 20, '50).

### FUTURE SCHEDULE

"Diamond Lil," Broadway, Sept. 14 (touring) (reviewed in VARIETY, April 11, '28; Feb. 9, '49).

"Out West of Eighth," Barrymore, Sept. 23 (rehearsing).

"Twilight Walk," Fulton, Sept. 24 (rehearsing).

"Love and Let Love," Plymouth, Sept. 25 (trying out) (reviewed in VARIETY, Aug. 29, '51).

"Remains to Be Seen," Morosco, Oct. 3 (rehearsing).

"Saint Joan," Cort, Oct. 4 (rehearsing) (original Theatre Guild production reviewed in VARIETY, Jan. 17, '24; Katharine Cornell revival reviewed March 11, '36).

"Music in the Air," Ziegfeld, Oct. 6 (rehearsing) (original production reviewed in VARIETY, Nov. 15, '32).

"Glad Tidings," Lyceum, Oct. 10 (strawhat; tryout reviewed in VARIETY, June 13, '51, under title "Sacred and Profane").

"Paint Your Wagon," Winter Garden, Oct. 15 (rehearsing).

"Pay-Off," unspecified theatre, week of Oct. 15.

"Buy Me Blue Ribbons," Empire, Oct. 17.

"Faithfully Yours," Coronet, Oct. 18 (rehearsing).

"Barefoot in Athens," Beck, week of Oct. 29 (rehearsing).

"Top Banana," Shubert, Nov. 1 (rehearsing).

"Gigi," Fulton, Nov. 21.

"Nina," Royale, week of Dec. 3.

"Point of No Return," unspecified theatre, Dec. 12.

"Caesar" - "Antony," Ziegfeld, Dec. 19 (current in London).

## 'Pacific' \$51,300, 'Moon' 22 1/2G, Chi

Chicago, Sept. 4.  
There were no pre-holiday dolldrums here with the legit boxoffice ringing up a merry tune, "South Pacific" again went clean and "Moon Is Blue" is outdoing its New York partner by quite a stretch. In the meantime, the advance for "Member of the Wedding" and "Gentlemen Prefer Blondes" is very heavy.

There are no definite October bookings, although both "Happy Time" and "Stalag 17" are expected in the early part of the month.

### Estimates for Last Week

"Moon Is Blue," Harris (16th week) (\$4.40; 1,000). Comedy is still doing great business. Smash \$22,500.

"South Pacific," Shubert (42nd week) (\$5; 2,100). Hanging out the sell-out sign again. Boffo \$51,300.

## Central City Season Ends With Record 162G Take; Cornell-Wife' Boff 93G

Central City, Col., Sept. 4.  
Closing the longest season since its reopening in 1932, after being closed for years, the Central City Opera House summer play festival rolled up a record gross of around \$162,000, with the cost of staging being about \$150,000. For the first four weeks operas were used, including "Romeo and Juliet," for 17 performances; "Don Pasquale," six, and a double bill, "Amelia Goes to the Ball" and "The Beautiful Galatea," 10 shows. The gross on these was \$69,000, with the nut being \$87,000.

For the final four weeks, the association staged "Constant Wife," starring Katharine Cornell, Brian Aherne and Grace George, which played to sellouts all along, to a gross of about \$93,000, with the cost about \$68,000. Season closed Saturday (1).

With a seating capacity of 735 for legit, and about 50 seats less for the opera, because of the orchestra pit, prices for legit ran from \$3.25 to \$7.50, and for the operas from \$3.55 to \$7.50. The \$7.50 was top for opening night, with other tops being \$6.55 for the operas and \$5.70 for "Constant Wife." The gross is remarkable, considering it is piled up in a town of less than 1,000, and is 45 miles away from a city of any size, Denver. Tickets were sold to more than 35 states, Canada and England.

Fred F. Finklehoffe is paging Roddy McDowall for a star role in "Eight Cousins." Sally Benson play with music, which he has scheduled for next spring's production.



# Strawhat Reviews

## Kin Hubbard

Westport, Conn., Sept. 4.  
Lawrence Langer, Armina Marshall & John C. Wilson presentation of comedy by Fred C. Kelly. Stars Josephine Hull, Tom Ewell, June Lockhart, John Alexander, features Queenie Smith, Katharine Raft, William LeMassena. Directed by Wilson. Setting and lighting by Elton Eiler. At Country Playhouse, Westport, Conn., Sept. 3, '51.

Mrs. Hubbard	Josephine Hull
Mary Schofield	Lorraine Grover
Ada Hubbard	Katharine Raft
Tom Hubbard	William LeMassena
Ed Hubbard	John Alexander
Kin Hubbard	Tom Ewell
Tippy Cook	June Lockhart
Charley McSweeney	Edwin Jerome
Gladie McSweeney	Queenie Smith
Major Dixon	Fred Irving Lewis

Kin Hubbard was the family name of Abe Martin, a widely syndicated columnist of the Hoosier school, who flourished from 1906 to 1930 and was dubbed "a Joker in fact" by the masterful James Whitcomb Riley.

Fred C. Kelly has written a biography of the humorist, and although it is still to be released, Kelly's work is the basis of this play by Lawrence Riley. Maybe the book should have come out first, to brief a new day in the legend and accomplishments of Abe Martin. An awful lot of work is still to be done, if this stage biography is to be regarded as a tribute to a fly-by-night newsmen and actor who became a prosperous paragon.

The Hubbards were self-styled larks, according to playwright Riley. It's hard to believe that they were as long-winded as Riley's Hubbards, for after all Kin as Abe Martin made his success by getting to the point as quickly as possible. Someone had better get a move on if "Kin Hubbard" is to justify the confidence of its expensive cast and enthusiastic sponsors.

Kin is the youngest son in a family that runs a good little newspaper in Bellefontaine, O., at the turn of the century. He is generally irresponsible until he gets a job on an Indianapolis newspaper, and marries a very pretty and determinedly ambitious young lady from that city. Back in Bellefontaine and pounding out a column of funny sayings on the family journal, Kin may be going to editorial seed, his helpmate fears.

So she tries to sell his works to a visiting politico-publisher from Chicago. The publisher is very pompous about the homely little pieces and Kin refuses to buckle to his views. Of course he ultimately sells his column to another syndicate, and his fame begins.

Tom Ewell, dividing his time between the screen and the stage, plays the central role with relish.

He is properly rustic in his innocence, canny in his instincts and flamboyant in his appearance. The ever-welcome Josephine Hull as his doting mother has had funnier roles than this one, but her familiar vagaries and list-to-starboard as she puddles around the stage wins her the evening's greatest plaudits.

Although she is too pretty and talented to be a nag, June Lockhart almost succeeds as Kin's ambitious wife. John Alexander has little to do as an editor-brother and doesn't do it too well this time.

Queenie Smith, back on the eastern stage for the first time in years, is breezily brought on as a roadshow actress, stopping over in Bellefontaine for a one-night performance. She's lost none of the zip that delighted theatregoers 25 years ago. Fred Irving Lewis is a caricature of any big-city publisher, and William LeMassena is pretty sophisticated as a Hubbard brother who superintends the Bellefontaine high school. Katharine Raft is fine as a Hubbard sister, and Lorraine Grover and Neal Wilder are an attractive pair of youngsters. The veteran Edwin Jerome completes the cast.

John C. Wilson has staged "Kin" at some length.

## A Little Evil

Litchfield, Conn., Aug. 28.  
Leonard Altobelli presentation of comedy in three acts (four scenes) by Alexander Greendale. Directed by Altobelli. Sets and lighting by Clark Smith. At Litchfield (Conn.) Summer Theatre, Aug. 28, '51.

Daniel Rock	John Martin
Sarah Rock	Bea Chilson
Penelee Hollis	Rosemary Prinz
Rorik Hollis	Ray Newcomer
Tim Luton	Larry Buchanan
Valerie Bates	Kay Macdonald
Ross Claypool	Joseph Elie
Isaac Taylor	Stuart Macintosh
Ab Granger	Joseph Hardy

On the play mortality seas of Broadway, "A Little Evil" should have a Kon-Tiki chance of survival. It is a skimpily constructed craft that may stay afloat only because of its profanity in dialog.

A winner of an ANTA playwright award, this one-setter can be put on the boards on a low nut and small cast. As a comedy with music, it can do very well without the latter, which consists of a hillbilly character occasionally strumming on a guitar.

After a halcyon, sluggish first act, "A Little Evil" gets down the ways. With a slew of salty profane utterings to put wind into its sails, it keeps moving at a fast clip until almost the final curtain. Rewriting of the opening and closing will improve the pace and tighten the show. Author Alexander Greendale has done a crafty job of humor

injecting in this parallel to "To-Beet Road." He should put more meat onto his plot. Direction and acting are good. Comedy situations are excellent.

Play deals with a backwoods mountain people, housed atop Green Hills, Mo. It concerns the efforts of a mountaineer wife, Sarah Rock (Bea Chilson) and her married daughter Penelee Hollis (Rosemary Prinz), in trying to save the job of sheriff, justice of the peace, judge, jailer, etc., of Daniel Rock (John Martin), husband and father. They rob the community bank to prove the need of old man Rock's services to the community. In the bank also was the payroll for a nearby Army camp.

Following the bank cracking job, a travelling peddler appears on the scene. He takes board and room in the combination home and jail-house of the sheriff. The two chicks become suspicious of the peddler and the gal is instructed by the mother and her own conscience to "cozy" up to the peddler. This brings no results, so the gal has an affair with the peddler, Ab Granger (Joseph Hardy), and decides she has wronged herself. She suddenly decides to reform her way of life. The guy turns out to be a federal sleuth searching for the thieves of the Army payroll. Hardy turns in an excellent job here.

Martin as Rock, the jailer-judge-justice of the peace-father, does an excellent job, carrying most of the weight in the humor department. Ray Newcomer as Rorick Hollis, the son-in-law; Kay Macdonald as Valerie Bates; Joseph Elie as Ross Claypool, and Stuart Macintosh as Isaac Taylor, the three members of the town council; and Larry Buchanan as Tim Luton, the guitar playing prisoner, all turn in commendable performances. Set and lighting by Clark Smith are okay.

## A Door to a Room

Dennis, Mass., Aug. 27.  
Eunice Healey, Charles K. Freeman & Albert H. Lewis production of drama by Joanna Wade. Directed by Charles K. Freeman. Setting by Eugene Fritsch. At Cape Playhouse, Dennis, Mass., Aug. 27, '51.

Ellie	Georgia Harvey
Walter	Loan Ramsey
Mr. Koeh	Eric Danielli
Mr. Gorman	Howard Wendell
Dusty	Frank Stephens
Mrs. Baudille	David Ross
Kenard Wilthorpe	Lucille Benson
Mr. Pryor	Brandon Peters
Flora Winhope	John McKee
Stanice Wilthorpe	Estelle Winwood
Barbara Wilthorpe	Leona Maricle
Chad Endicott	Vanessa Maricle
Policeman	Tom Trevoh
Ambulance Driver	James Tartan
Workman	Ted Thiem
	Edward Knight

"A Door to a Room" might have been a first-class thriller, and may yet be if author Joanna Wade does some major revising. As it is, the brilliant main idea is badly cramped by amateurish treatment in development and dialog. Play is unthinkable for Broadway in its

present state, although it does give Estelle Winwood an effective role of a half-demented old woman which she plays to perfection, with a wealth of telling detail.

Miss Winwood portrays Flora Wilthorpe, a woman of 75 who for the past 37 years has never left her hotel room where she hid, following the scandal which resulted from her husband's taking off with another woman. Now the hotel is about to be demolished, and the management wants her out.

Plot is overloaded with incidents and characters, among them brother-in-law Kenard Wilthorpe, who turns out to have killed Flora's husband and stolen the money and house willed to her; near-stranded wife Stanice; spoiled young daughter Barbara, who plays a major role in getting the old woman out; Jo, a dumb young punk murdered by Flora when he attempts to rob her; Jo's aunt, the chambermaid Ellen; Mrs. Baudille, fat, aging lush who also is reluctant to leave the hotel. The ending is indecisive and vague. In addition to Miss Winwood's skilled depiction of an old woman's wavering world between sanity and hallucinations, there are vigorous performances by Brandon Peters, Georgia Harvey, Lucille Benson, Logan Ramsey, Leona Maricle, Vanessa Brown and David Ross.

Direction of Charles K. Freeman seems as confused as the script, and while the set of Eugene Fritsch, with its scrim disclosing Flora's room, is atmospheric, the design gives a reduced view to customers on the extreme sides of the theatre. There is too much slow exposition, followed by hasty jumps to quicken the plot, jumps which only leave one to guess certain important points. More suspense and characterization are needed, too. In its present state, "Door" sticks fast.

Durg.

## Play Abroad

London, Aug. 31.

### Ardele

Linnit & Dunfer production of comedy in three acts by Jean Anouilh and by Lucienne Hill. Stars Isabel Jeans, Ronald Squire. Directed by Anthony Fellisher. Settings and costumes by Fanny Phipps. At Vaudeville Theatre, London, Aug. 29, '51. \$2 top.

The General	George Relph
Cousins	Veronica Hurst
Count	Ronald Jeans
Villardieu	Isabel Squire
Nicholas	Nicholas Phipps
Isabel	Ronald Howard
Ada	Fanny Carby
Toto	Lance Secretan
Marie-Christine	Angela Foulds
Emily	Jane Henderson
The lunchback	John Burch

Almost every line of this latest Jean Anouilh comedy will offend somebody. It is a wholly unmoral mixture of lechery, luxury and redeeming character. An attempt midway to philosophize on true love fizzles out, and leaves disillusion and an unpleasant taste in the mouth. The author's tactics will certainly shock, and for that reason the play may prove a draw.

Set in a country house in France of 1912, a decadent household is assembled for a family conclave. Head of the house is an old goat of a general, who paws the housemaid with true Gallic abandon while his insane wife lustily shrieks for him at regular intervals from an adjoining room. It is implied that she has lost her reason for love of him, but it is later revealed in a revolting tirade, that his constant infidelities have been responsible. One daughter arrives with her husband and lover. The latter is jealous and proprietary while the husband, outwardly complacent, saves his wounded pride by acquiring a young mistress. The other daughter, a middle-aged hunchback, is locked in her room and is the subject of the debate.

One breath of fresh air concerns the general's second son who worships his brother's wife—but this turns stale later. Even the two young children of the household reflect the contaminating surroundings, and ape their elders.

Isabel Jeans is amusing and her usual soignée self as the two-husband daughter, Ronald Squire, suave and accommodating as her lawful mate, supplies polish and a degree of pathos. Nicholas Phipps is duly correct and self-possessed as the third side of the triangle. George Relph revels in his part as the rogue of a father, with Ronald Howard a gentle, contrasting figure as his unhappy son. Lance Secretan and Angela Foulds are excellent as the precocious youngsters while Jane Henderson makes the most of one dramatic appearance as the wronged wife. Veronica Hurst fits ghostlike among the more vigorous characters as the young daughter-in-law who marries the wrong brother.

Clem.  
(Play, translated by Cecil Robson, was a quick Broadway flop of two seasons ago under the title "Cry of the Peacock.")—Ed.)

## Legit Follow-Up

### Kiss Me, Kate

(COLISEUM)

London, Aug. 30.

Valerie Tandy, Julie Wilson's successor as Bianca, made her debut the week of the show's 200th performance. She brings a breezy freshness to the character in her individual gamin style, not emulating the sophistication of her predecessor. She scores chiefly with the sock comedy number, "Always True in My Fashion," and makes the most of opportunities to impress her personality.

Show still goes on with blithe smoothness, with Patricia Morison and Bill Johnson firm favorites as the quarrelling lovers, and dancers and singers maintaining their high standard of efficiency. Audience is appreciative and enthusiastic, and standee trade has been in effect for night performances since the opening night five months ago.

Clem.

## Off-B'way Show

### Yours Till Yesterday

(PROVINCETOWN PLAYHOUSE, N.Y.)

The Provincetown Playhouse's last tenants were O'Casey's "Shadow of a Gunman" and Synge's "Playboy of the Western World." To say that its latest occupant, this new play by Ken Parker, is a comedown, is an understatement. Parker, young N. Y. actor-playwright, uses a stock plot, one dealing with the psychopathic character, who comes close to wrecking the lives of the people around him. It makes demands on the playwright that Parker isn't able to meet.

In "Yours Till Yesterday," a young man from Boston has a good chance of being happy with a girl who lives near the railroad tracks, until his domineering sister moves in on them, and tries to seduce him when she finds out that she is not really his sister. It is full of "strong" scenes, and the author's habit of invariably striking the wrong note in his writing causes the actors and the audience a good deal of embarrassment. The performances of Dee Wood, Russell Dennis, Jayn Fortner and Nell Clark are such as to indicate that they could be very satisfactory in sensibly written parts.

Gale.

### 'Skylark' \$7,900, Princeton

Princeton, Sept. 4.  
Constance Bennett in "Skylark" grossed a disappointing \$7,900 at the McCarter Theatre here last week. Poor weekend attendance was attributed by the management to the Labor Day exodus.

Show was the final production of Herbert Kenwith's summer season at McCarter.

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"FINIAN'S RAINBOW"

Lambertville Music Circus  
Lambertville, New Jersey  
(UNTIL SEPT. 9TH)

THE DAILY TIMES HERALD (Dallas)  
By Clifford M. Sage

"MARILYN DAY, the show's pert sourette, halted the proceedings with her super-selling of 'Homework,' and she would perhaps still be singing encores if the audience arranged it. MARILYN DAY unfailingly electrified the stage."

THE PITTSBURGH PRESS  
By Ralph Lewando

"The acting singing role of Sharon, Finian's daughter, is revealed with finesse by MARILYN DAY. Miss DAY knows how to create mood in her singing, with gratifying results. . . . She won the audience."

## THE DALLAS MORNING NEWS

By John Rosenfield

"... There is MARILYN DAY as the Police Gazette newswoman named Maisie Dell in 'Miss Liberty.'"

As MARILYN DAY, she arrested New York attention as Lisa Kirk's successor in "Kiss Me, Kate." We expect her to gather more acclaim with opportunities for she's as good as Irving Berlin singer as we ever heard and we've heard Merman.

An Irving Berlin singer must have a loud, brassy quality with a couple of cooing overtones. She must have a clean diction as a Shakespearean actress. She's gotta get rhythm and give a good imitation of a girl who loves to be singing. This, then, was MARILYN DAY, and if you don't believe in paragon catch her "Homework" solo during the next fortnight and her duet with Haymes on the subject of "A Little Fish in a Big Pond." She is young, rangy and saucy, too. . . . "MARILYN DAY, one of the most perfect Irving Berlin singers of the decade."

Personal Management: DEBORAH COLEMAN

Phone: PLaza 9-1803

# Bennett Barn Record

Continued from page 68

capacity trade at all but the matinees. Absolute capacity for the engagement would have been \$11,800, without passes.

Producers Hal Wise, Donald Wolin and Harold Schiff, who took over management of the 18-year-old strawhat this season, instituted a star system. In addition to the theatre, they operated a nitery at the inn, bringing acts from New York.

## 'Mill' \$17,117, Cohasset

Cohasset, Mass., Sept. 4.

The South Shore Music Circus, concluding its first season here, came up last week with the biggest strawhat gross in New England history. The Richard Aldrich tent rang up a take of \$17,117 for eight performances of "Red Mill." That not only topped its own previous weeks but also bettered anything rung up this season or last at its companion spot, the Cape Cod Music Circus, Hyannis.

Latter tent nevertheless had a bumper closing week, coming through with a gross of \$16,800 with "Brigadoon." The season washup at Aldrich's two other barns, the Cape Playhouse, at Dennis, and the Falmouth Playhouse, Connamessett, was moderate. Former grossed just under \$8,000 with the tryout of "Door to a Room," while the latter tabbed a satisfactory \$9,900 with "Pal Joey."

## 'Scotch' \$9,400, Westport

Westport, Conn., Sept. 4.

Almee Stewart's "A Case of Scotch," which had been around for about 10 years under the title of "Jeannie," grossed a comfortable \$9,400 last week at the Westport Country Playhouse, with Margaret Phillips and John Forsythe costarred. Local reviews and audience reaction were favorable and the Theatre Guild, which has an option on the romantic comedy, plans to produce it on Broadway this season if satisfactory revisions are forthcoming.

As its season finale, the Playhouse is currently offering a tryout of "Kin Hubbard," by Lawrence Riley, author of the 1934-35 hit, "Personal Appearance." Josephine Hull, Tom Ewell, June Lockhart and John Alexander are starred in the comedy, which Ewell and Playhouse manager Philip Langner hope to present in New York this fall.

## 'Curtain' 7G, Olney

Olney, Md., Sept. 4.

Veronica Lake in "Curtain Rises" managed only a fair \$7,000 in last week's session at the Olney Theatre. Slight was a personal triumph for the screen star so far as the critics were concerned, but the opus took a general pounding. Despite a mild week, Saturday night was SRO.

Leo Carroll in "Home at Seven," new show with Broadway aspirations, opens tonight (4). This is a cold opening, with very little advance interest. However, if press reception is good, biz will build.

Final three weeks of Olney appear assured of virtually capacity biz, with advance for all three shows very heavy. "Pal Joey," with Carol Bruce, bows in next Tuesday (11), with return of the Jessica Tandy-Hume Cronyn click, "Fourposter," following. Tryout of "Music in Air" winds up season, beginning week of Sept. 25.

## Blondell \$11,500, Hub

Boston, Sept. 4.

"Come Back, Little Sheba," with Joan Blondell, pulled a neat \$11,500 at the 917-seat Boston Summer Theatre last week. It was scaled at \$2.80 top.

"Susan and God" is current.

## 'Tidings' \$8,200, Saratoga

Saratoga, N. Y., Sept. 4.

Melvyn Douglas and Signe Hasso, in Edward Mabley new comedy, "Glad Tidings," grossed about \$8,200 — second highest in the Spa Summer Theatre's history — on the closing week for the 580-seater, at a \$3 top. Figure was topped only by the \$8,613 which Eve Arden recently drew, producer John Huntington said. Huntington had a chance to bring Judy Holiday here on a percentage deal for an added week, but decided it would be too great a gamble with the racing season ended.

Mabley, who drove from New York to catch the Saturday matinee, expressed himself as well pleased with the performance. He said that the play, continuously revised since it began a tour of summer theatres, would undergo further revision, and "several cast changes" when it goes into rehearsal "in 10 days" for a Detroit open-

ing Sept. 24 and a premiere at the Lyceum in New York Oct. 10 under the aegis of Harold Bromley.

## Troy Strawhat Winds Up

Troy, N. Y., Sept. 4.

The first season for Troy on the strawhat circuit ended Sunday night (2) when Frank Meyers' Fear Park Summer Theatre gave the final performance of "Till Weakness," with Diane Tillman, apprentice in earlier productions, in the lead. Meyers, former city official, who had his wife, Betty Shannon, as director, expressed satisfaction with the results.

"I did not make any money, but I cleared expenses and I built for the future," he said. He added that a 10-year-lease on the 120-seat theatre is held.

The Fear Park Equity group, did the best business with "Jennie Kissed Me," which was presented last season at the Playhouse in Albany (six miles from Troy). Other pieces included "John Loves Mary," "Torch Bearers," "For Love or Money," "There Is Always Juliet," "The Late Christopher Bean" and "Happy Days." Meyers experimented with newspaper copy of the theatre page and opposite the editorial page in local dailies.

## B. O. Scale

Continued from page 67

the large house and 50%-increased scale.

Unlike other businesses, which can meet rising costs by increasing turnover as well as boosting prices, the theatre has been hampered by inability to expand its eight-performance schedule or enlarge seating capacity (except by playing larger houses than desirable for audience impact). And although there was a general b.o. hike from \$3.60 to \$4.80 about a decade ago, the prevailing feeling in managerial circles is that a further lift in the scale would cause public resentment (at least partly aroused by drama editors of publications that have increased circulation, raised prices and advertising rates).

## Attacks on Costs

In the face of this situation, there have been numerous attempts to hold down production and operating costs, notably on a group consultative basis by the Committee of Theatrical Producers, and exemplified last season by the ANTA Play Series (without union concessions). But although individual managements sometimes succeed in doing a show on an unusually low budget, legit is obviously governed by the general economic structure, in which costs have skyrocketed in the last decade. Under the circumstances, another admission-scale boost seems inevitable before long.

The new Equity salary-tilt, like other pay increases obtained by various unions and some additional ones now demanded, reflect the same economic spiral that grips all businesses, including legit. The Equity raises of \$5 apiece to minimum salaries in New York, bringing the new basic pay to \$80, but does not affect the \$100 minimum on the road.

It automatically became effective, under the Equity-League of N. Y. Theatres contract, with the release of the Government cost of living index (185.5%) as of July 15. The contract also specifies that whenever the index rises another two points, a corresponding hike in the Equity minimum will be in order.

Other wage demands facing the League are from the musicians, boxoffice men and pressagents-managers. The tooters want a boost of about 20%, plus increased employment quotas for various show classifications, while the producer-theatre owner organization has countered with a proposal that employment quotas vary according to a show's gross, plus clearer rules for classification of shows and standby requirements.

The treasurers are asking a straight \$20-a-week salary hike, plus a more liberal vacation schedule and expansion of the rule covering extra b.o. help for hit shows. The pressagents and managers seek a \$25 raise in all job classifications, under a clause permitting the reopening of the existing contract for wage adjustment.

## Montana Players Prep Fifth Far West Tour

Virginia City, Mont., Sept. 4.

The Virginia City Players, ending their regular strawhat season at the Old Stone Barn Playhouse here last weekend, are readying their fifth winter tour of California, Utah, Wyoming, Idaho, North Dakota, Oregon, Washington and Montana. The non-Equity professional group, originally started with the idea of luring tourist trade to Virginia City, does deadpan productions of 19th-century plays. The one to be toured this season will be "Rip Van Winkle."

Troupe is under the management and direction of Larry Barsness, formerly with the Oregon U. drama department.

## Play Out of Town

### In the Summerhouse

Philadelphia, Aug. 25.

Hedgerow Theatre production of drama in three acts (four scenes) by Jane Bowles. Directed by Jasper Deeter. Settings by Joseph and Joseph Leberman. Costumes, Jane Lekberg; lighting, Ruth Ehrlich. At Hedgerow Theatre, Rose Valley-Moynan, Pa., Aug. 23, '51.

As the 173d production added to its repertoire, Hedgerow has picked one of those wild and woolly contraptions beloved by some arty groups, but generally left untouched by this normally sane and sensible outfit in Rose Valley.

The influence and spirit of Tennessee Williams constantly pervade "In the Summerhouse," but even to begin to attempt comparisons would be ridiculous, in view of the many ineptitudes of Jane Bowles' fledgling effort.

"Summerhouse," like "Menagerie," has a mother-and-daughter angle, and, in this case, the summerhouse where Molly broods and shares her comic books takes the place of the set of glass pieces used in the Williams play.

Setting of this one is "on the coast of Florida or California," according to the program. Apparently that choice was left by the author, because of presence of a group of Spaniards. Here we meet Gertrude Eastman-Cuevas and her daughter, Molly. Mrs. Eastman-Cuevas is a widow in poor financial circumstances who is contemplating a possible second marriage with a wealthy Spaniard, Umberto Solares. In the meantime, she is looking forward to helping finance herself by means of a rich young woman boarder at the big Eastman-Cuevas home on the seashore.

When her one financial limb is shorted away, Mrs. Eastman-Cuevas marries her Spaniard and, more or less in desperation at the prospect of loneliness, Molly marries Lionel, a young worker in a nearby seafood restaurant who, at first glance, seems to be one of the play's sole sane characters, but who turns out to be as neurotic as any of them.

Molly gets worse rather than better after marriage and, two years later, makes a homicidal attack on an almost complete stranger over a fancied wrong. After Lionel thwarts that attack, Mrs. Eastman-Cuevas and he indulge in what is apparently the play's climactic and pivotal scene. The woman, after telling of her unhappy life and its like effect on Molly, asks him to let her take the girl away, since neither marriage seems to have worked out. Lionel packs and walks out, but at the end the girl is running after him, crying hysterically, while Mrs. Eastman-Cuevas cowers, crushed in the background.

The Spanish husband and his sister and relatives, all lusty and of the soil, are the show's only realistic as well as its only normal human beings, although there must be sympathy for the mother of the wealthy young boarder whose mind gives way after her daughter's tragic death and who seeks the solace of the bottle to a assuage her grief. She may be a mental case at the end, but she's a sympathetic one. The other schizophrenics, with their variety of neuroses and their unhealthy vapors, all add up to something that only a writer of the stature of Williams or O'Neill could make palatable.

Hedgerow has given the play a nice production with excellent direction by Jasper Deeter, although first-act pacing is slow and some of the characters are allowed to shout too much. A realistic picnic lunch is neatly portrayed, and the seafood cafe set and atmosphere are both good.

# Chi Area Strawhat Season Winding Up to Best Showing in Its History

Chicago, Sept. 4.

## Seattle Stock Outfit Sets Schedule for Fall

Seattle, Sept. 4.

Great Plays Co. here just wound up a run of Ibsen's "Ghosts" with good houses, and director Dean Goodman has set a fall schedule for three productions to begin Sept. 22 with Eugene O'Neill's "Beyond the Horizon." O'Neill drama will run four nights, as will others — Mel Dinelli's "The Man," Oct. 23-21, 27-28; and "The Stranger" by Strinberg and "A Phoenix Too Often" by Christopher Fry, Nov. 17-18, 24-25. Each production will feature one matinee performance.

## Strong Yank Lineup Is Set for Israel Concerts; Scott, Horne, Primus Sign

A strong lineup of U. S. show biz figures has been set for appearances in Israel during the '51-'52 season, as result of a three-month visit by J. Moezan Amidor, managing director of the Yuval agency, of Haifa. Latter returned home by way of London last week, after negotiating for talent in N. Y. and Hollywood.

Those signed include Hazel Scott, Yvonne de Carlo, Lena Horne, Pearl Primus, Joseph Sziget, Mario Berini and Miklos Gafni. Miss de Carlo, making a film in London this summer, was to leave England Sunday (2) for a nine-day tour of Israel, starting to-day (Wed.), in a song-and-dance turn.

Miss Scott is due there in December for a three-week tour. Her husband, U. S. Congressman Adam Clayton Powell will accompany her on the trip. Tenor Gafni will do 10 concerts over a three-week period in October. Miss Primus and a group of 10 dancers will appear for three weeks in January. Tenor Berini is scheduled for 10 recitals in February. Miss Horne is due for eight performances over a two-week period in May, bringing a group with her. Szigeti will give 10 concerts, over three weeks, in April.

In addition to the above, who were packed before Amidor left, negotiations have been going on with Tony Martin for a visit, and with producer Paul Gregory for his First Drama Quartet group, which is doing Shaw in lecture-legit form. The N. Y. City Ballet Co. is planning a European tour next spring, and Amidor has been dickering to extend its tour to Israel.

Before he left, Amidor also signed Paul Kohner of L. A. as his U. S. rep. Former expects to be back in the U. S. in six months, to prep '52-'53 bookings.

## Strawhat Tryouts

(Sept. 3-16)

"Behind the Badge" — Malden Bridge (N. Y.) Playhouse\* (5-9).

"Birds of Prey" — Ivy Tower Playhouse, Spring Lake, N. J. (4-8).

"Castle in the Air" — Peterborough (Ont.) Summer Theatre\* (4-8) (original London production reviewed in VARIETY, Jan. 11, '50).

"Fourposter" — Jessica Tandy, Hume Cronyn — Bucks County Playhouse, New Hope, Pa. (10-15) (reviewed in VARIETY, July 11, '51).

"Halloween Bride" — Arena Theatre, East Rochester, N. Y. (6-16).

"Heaven Come Wednesday" — Keene (N. H.) Summer Theatre (3-8).

"Home at Seven" (Leo G. Carroll) — Olney (Md.) Theatre (4-9) (original London production reviewed in VARIETY, March 15, '50).

"Kin Hubbard" (Josephine Hull, Tom Ewell, June Lockhart, John Alexander) — Westport (Conn.) Country Playhouse (3-8) (reviewed in VARIETY this week).

"Mirror, Mirror" (Kay Francis) — Bucks County Playhouse, New Hope, Pa. (3-8) (reviewed in VARIETY, July 18, '51).

"Molehills" — Barn Stages, Nantucket Island, Mass. (4-9).

"On His Honor" — Crossroads Theatre, Bailey's Cross Roads, Va. (10-15).

"Told to the Children" (Miriam Hopkins) — Sea Cliff (L. I.) Summer Theatre (3-8) (reviewed in VARIETY, Aug. 15, '51).

(\*—Indicates non-Equity.)

Strawhat season here, which normally ends this week and which has been unusually successful around Chicago all summer, has been extended an extra week in three cases, due to the unprecedented business. Only one Equity group failed, although there were three non-equity locations operating this year against last. The Miller Players switched to a semi-pro cast after a month's tussle in the pro ranks.

Marshall Migat's Salt Creek Theatre in nearby Hinsdale cracked the year's record with Lillian Gish in "Miss Mabel," and extended the play for another week. Week with extra Sunday performance sold out, with a huge \$11,000 registered. Migat gave a Labod Day matinee and evening show, omitting a Tuesday night performance for the first time.

Drury Lane Theatre, in the southwest, is bringing in Willie Shore to star in "School For Brides," and Joan Caulfield extends the season at Chevy Chase with "Claudia." Tenthous Theatre had previously announced the extension of the season until the 16th. "Death of a Salesman" last week hit a sock \$10,000.

Barrie O'Daniels closed his North Shore Musical Theatre in Skokie, Ill., with a sock till. Never registering below \$12,000, and hitting as high as \$18,000 weekly, the former Detroit Light Opera head reported a 42% hike in grosses this season over last. Producer has also been given a nod for a winter musical season in Honolulu. Last week, with an added Sunday matinee, "Chocolate Soldier" racked in a lush \$16,000.

Interest has been so high that two of the North Shore operators are planning to expand their activities to the southside and several backers are talking of a winter stock group with names. However, unless located in the suburbs, union costs may kill the deals.

## Historic Roanoke House Condemned; to Be Razed

Roanoke, Va., Sept. 4.

Roanoke's historic and crumbling Academy of Music, is to be torn down. City Council has agreed that the building should be razed and has told City Manager Arthur S. Owens to bring in a report on best way of getting rid of it.

The 58-year-old theatre was ordered shuttered two years ago as a fire trap, after having housed hundreds of legit productions and concerts. City manager's closing action stirred the ire of theatre lovers and sentimentalists, who organized "Friends of the Academy," with M. Carl Andrews, editor of the Roanoke World-News, as chairman. Survey that followed indicated \$185,000 would be the rock-bottom out of meeting state minimum safety requirements. A really adequate job would cost over \$200,000.

## Current Road Shows

(Sept. 3-16)

"Death of a Salesman" — Kiehn Aud. Bridgeport (8); Victory, Providence (10); Aud., Worcester, Mass. (11); Bushnell Aud., Hartford (12); Academy of Music, Northampton, Mass. (13); Erie, Schenectady (14-15).

"Guys and Dolls" (Allan Jones, Jan Clayton) — Philharmonic Aud., Los Angeles (3-15).

"Love and Let Love" (Ginger Rogers) (tryout) — Forrest, Philadelphia (3-15) (Reviewed in VARIETY, Aug. 29, '51).

"Member of the Wedding" (Ethel Waters) — Cass, Detroit (3-15).

"Mister Roberts" (Tod Andrews) — Kiehn Aud., Bridgeport (13-15).

"Moon Is Blue" — Harris, Chicago (3-15).

"Remains to Be Seen" (Howard Lindsay) (tryout) — Shubert, New Haven (6-8); Colonial, Boston (10-15).

"Saint Joan" (Uta Hagen) (tryout) — Shubert, New Haven (13-15) (original production, with Winifred Lehman, reviewed in VARIETY, Jan. 17, '54; revival with Katherine Cornell, reviewed in VARIETY, March 11, '36).

"South Pacific" (Janet Blair, Richard Eastham) — Shubert, Chicago (3-15).

SUBWAY CIRCUIT

"Season in the Sun" — Jamaica, Jamaica, L. I. (4-9).



## Broadway

Abe Schneider, Columbia Pictures' vice-president, became a grandfather last week.

Rose and Joe Seidelman to Europe Sept. 28 on the Queen Elizabeth on business and pleasure.

Patti Andrews, of the Andrews Sisters, to wed Wally Wechsler, pianist who accompanies the trio.

John Derek and Donna Reed, paired in Columbia's "Saturday's Hero," in town for week-long series of interviews and p.a.s.

Maggi McNellis out of the hospital following the bursting of a blood vessel in her stomach which kept her off her TV shows for over a week.

George Reinhardt, long a fixture at the old Ritz-Carlton's Little Bar, shifts to Sherry's, as major dome of the bar cafe at that Park Ave. bistro.

Bourvil, French comic who has the end in "Mr. Peck-A-Boo," imports United Artists is releasing in the U. S. is planning a tour of the states.

The Harry Sniukis and the Rosecoe Fawcetts flew all the way to Wisconsin to do some fishing; encountered continuously bad weather and never cast a fly.

Agent Kenneth Later is opening the Kuley Restaurant on upper Broadway as a sideline. His brother, Irving, a former agent, is associated with him in the enterprise.

Jerry Dietz writing a play about Mark Twain's classic, "Huckleberry Finn." He also wrote "Homing Pigeons" for Peter Bernard who'll produce and star in that opus in London this fall.

They're cooping the Park Ave. apartment building housing Frank M. Folsom, Howard S. Cullman, Toots Shor and other show biz names, and most of them are becoming co-landlords as result.

Cornelius Vanderbilt, Jr.'s "The new Europe" films, in color, which he shot for his upcoming Redpath Chautauqua concert tour getting attention from Metro's Dore Schary for films; and Official Films for vidpix. Vanderbilt, incidentally, set for Town Hall lecture Dec. 10.

William Chapman White's Satepost place on Saranac Lake, as part of his series on "the cities of America," pays kudos to the late William Morris, Sr., founder of the agency, for his humanitarian work in the tubercular colony.

Lucille Little (Mrs. Deems Taylor), who has been painting in Paris, due back for her one-woman show. She's been selling considerable stuff off the easel to York and Parisian visitors to her studio.

Cynda Glenn Airfranching to Paris this week for a year's contract as star of the new Folies Bergere revue where she got her professional start years ago. Miss Glenn, while American, has been a longtime Parisian resident.

Wall Street's Arthur Wiesenberger, who is realistic about the attainment of a bull market with pleasure spending, writes from the Riviera. "Those European casinos really need some ticker tape to stir up business; Monte Carlo may soon go on the auction block."

## Paris

By Maxime De Belis  
(33 Blvd. Montparnasse, Littré 7564)

Lacy Kastner due to leave for America soon.

Ariette Arnaud at Amphion on lake of Geneva.

Col. Barney Oldfield back from Copenhagen.

Bob Snowdy at work on "Hills of Killmandjaro" for 20th-Fox. Two days later he reconsidered, and the op.ing. was moved to Le Touquet.

Gerard Rolf searching Paris for material for N. Y. Met sets and costumes.

Simone Berriau of the Antoine giving exclusive parties in her Riviera villa.

Theatre des Champs Elysees to house Travel Agents Congress opening Oct. 22.

Even French tourists, seldom seen there for the last few years, now favor vacationing there.

Dave Stein, representing director Max Ophuls, closely following filmization of "Le Plaisir."

Borrah Minevitch to the U. S. next month for the wedding of his 19-year-old daughter, Lydia, in Hollywood.

World preem of "The Red Inn," a Mennou film (Simon Shiffrin) production, due at the La Baule Casino, was held up by the censor. Lots of Americans going to Spain soon after arriving in Europe. They find the weather warmer and prices considerably cheaper.

Mrs. Simone Berriau to donate the proceeds of the first performance

of the Antoine when it reopens to erect a monument to Louis Jouvet.

While dancing "Svan Lake" in Luchon, Didi Amiel, one of the Paris Opera star ballerinas, prouetted in such a way that her hand struck the face of her male partner and broke several of his teeth.

## Minneapolis

By Les Rees

Old Log silo offering "Kind Lady."

Art Tatum Trio into St. Paul Flame.

Curly's has Wally Dean, with Hecero held over.

Schlieff's Little City has Frankie Yankovic Jr., one-nighter.

Barbara Lunt at St. Paul's Heinle's with Hal Prince's Bachelors.

McCarthy & Dale and Shannon Bolin into Hotel Radisson Flame Room.

National company of "Guys and Dolls" set for Lyceum here in November.

Neil Rose & Meryl Baxter guest stars with Dorothy Lewis Ice Show at Hotel Nicolet Minnesota Terrace.

Flame's lineup of acts includes Jimarian Trio, Record Breakers, Nate Wexler, Sally Saylin and Dick Clausen.

Sunday opening day attendance of 144,894 at Minnesota State Fair set a record since exposition went on 10-day schedule in 1938.

Henry Duffy back to Coast to prepare Billie Burke in "The Marquise" for Shubert, Detroit, after getting "Springtime for Henry" set here.

Chuck Gregory producing at Alvin, local burlesque house, again being operated by Charlie Fox of Milwaukee, with Sarah Wax resident manager.

Joyce Sullivan, only American actress ever actually to be a member of Dublin's Abbey Theatre, vacationing with her parents on their suburban Lake Minnetonka estate.

Edward Everett Horton, appearing at Lyceum in "Springtime for Henry," was guest of Minnesota State Fair, being introduced to Labor Day grandstand crowd of 65,000 and telling a few stories.

## Rome

By Helen McGill Tubbs

Italian actress Carla del Poggia to Paris for a film.

Sam Jaffe here with his family on four-months vacation.

French actor Jean Claude Pascal here from Paris to make "Four Red Roses."

Mrs. Paul Muni joining her husband who is locationing in Tirrenia on Italian film.

Geza Radvanyi signed to direct "Endless Passage" for Italo-French co-production in October.

"Holiday on Ice" doing capacity biz at Foro Mussolini. Italian audiences rate it a real novelty.

Director Julien Duvivier in from Paris to Direct "Don Camillo," Amato Production, locationing in Parma.

Dario and Jarmel Soria summering in Rome and Venice. He is head of Cetra-Soria Records and she is publicist of N. Y. Philharmonic orchestra and Columbia Artists management.

## Cleveland

By Glenn C. Pullen

Bob Manners, leader of Music Makers Quartet, back in town with a bobbed nose.

"Tales of Hoffmann" kicks off the Hanna's pre-season Friday (7) for a four-week stay.

Betty Reilly at Alhambra Lounge Club with Bert Stone and Eddie Shine for a fortnight.

Fred Strauss, formerly of Frank Sennes agency, handling nitery accounts for Merle Jacobs' agency.

Palace's inside boxoffice, closed 20 years, reopened for Spike Jones' two-a-day starting tomorrow (Thursday).

Jimmy Burton, Detroit singer, joined Herman Pircner's light opera group and his radio-TV "Alpine Village Fair" series.

Clevelanders Carl Lamp's new song, "Saturday Afternoon at Half Past," on which Buddy Kaye collaborated, published by J. J. Robbins Co.

Marvin Kline reappointed executive director of Cain Park's 3,000-capacity outdoor summer theatre for next year, starting 1952 series July 7 and running up to Labor Day.

Johnny Ray returning to Moe's Main Street Sept. 17 for another two weeks after recording "24 Hours Ago" and "Little White Cloud" for Columbia in New York.

Samsen Maynard and Will Klump closed their Rabbit Run strawhatter season in Madison Square (2), same day Chagrin Falls Summer Theatre wound up with "Voice of Turtle."

## London

Leon Kimberly has opened new offices at Triumph House, Egent Street.

Second son born to Robert Morley, making Gladys Cooper's third grandchild.

Frederick Valk succeeded Cecil Trowner in "Ring Round the Moon," now in its final weeks at the Globe.

Zachary Scott due in soon to star in "Dead on Course," an Anglo-American venture which will be made at the Exclusive studios.

Michael H. Goodman ended his association with Michael H. Goodman Productions. J. G. Frankel and V. Lenz continue as directors.

Two-week holiday in Algeria is top prize, in a contest now being framed as a tie-up with the Yvonne de Carlo British-made "Hotel Sahara."

George Minter back from America, having set a deal with United Artists to distribute "Tom Brown's Schooldays" and "A Christmas Carol."

RKO have sent Nigel Patrick a hurry call to star in a picture which it will start in Hollywood Dec. 1. Patrick is still making up his mind.

Robert Krasker, cameraman on "The Third Man," received his Oscar from the Los Angeles British Consul, W. M. Guthrie, at a party held in Phil Hyams' office here.

Gino Arbib off to Germany in early September to arrange extensive tour of Gligli to open at Munich Nov. 12. This is the Italian singer's first German date since 1938.

To encourage young playgoers, the Old Vic is slashing its prices with the opening of the new season, Sept. 24. First production will be a revival of Christopher Marlowe's "Tamburlaine."

Agatha Christie's third "The Hollow" transfers from the Fortune Theatre to the Ambassadors, Oct. 8, with former reverting to recent winter policy of staging amateur performances.

Having closed in "Cafe Continental" in Blackpool, Sylvie St. Clair is visiting her family in Paris and Nice before sailing Sept. 11 on the DeGrasse to resume U. S. engagements in TV, niteries, etc.

Having been successful with his last film for Associated British Picture Corp., which was titled "Bank Holiday," Bodine Ackland has written a sequel titled "Easter Monday" which is about to production at Ektre studios in October.

Jack Hulbert and Joyce Carey head the cast of a new Ian Hay comedy, "White Sheep of the Family," written in collaboration with L. du Garde Peach. Show preems in Liverpool Sept. 13 before coming to the West End after a brief tour.

Latest subscription theatre club is the Irving, off Leicester Square, opening Sept. 6 with a policy of intimate late night revues. First will be "10-15" written by Peter Myers and Alec Graham, with music by Norman Danna, John Pritchett and Ronald Cass.

Elspeth March, former wife of Stewart Granger, in hospital with broken ankle following rough handling by muggers while homebound from the theatre. She has had to give up her roles in the Shaw-Shakespeare season at the St. James's Theatre.

"Who's Sylvia" fold at the Criterion Sept. 22 after 11 months to be followed by a new Kenneth Horne play presented by Lord Vivian and John Clements. Latter will direct the piece as yet untitled. Mary Jerrold, Avic Landone, Raymond Huntley, Joan Harben, Margaret Scudamore head the cast.

## Montreal

Carmen Cavallaro tentative for Normandie Room show Sept. 17.

Paula Drake starts winter season at Ritz Cafe next Wednesday (12).

Charlie Spivak's band doing a one-nighter tomorrow (Thurs.) at Domaine Ideal Beach.

The Great Morton and his magic slated for a week starting Saturday (8) at Gesu Theatre.

Chez Paree installing a tele lounge with two receivers as latest gimmick to draw business.

Ethel Smith and Dick Haymes lead off first show at Seville when it opens next Thursday (13).

Stan Fisher with Blair & Dean inaugurated new show policy at Mount Royal Hotel's Normandie Room Monday (3).

His Majesty's to open new season Sept. 17 with "Death of a Salesman" for one week and then "Mr. Roberts" Oct. 1.

Continental Cafe has installed a d.j. show in new Mermaid

Lounge with Hal Stubbs and Frank Heron airing it via CKVL.

Claude Trenet, younger brother of Charles, through town to start season at boite in Quebec City as warmup to Montreal debut.

Wally Griffin into Ruby Foo's Starlight Roof "Skating Vanities of '52" in four-day session at Forum starting Wednesday (12).

Ralph Bellamy to head all-star cast for Red Feather Revue at His Majesty's next Tuesday (11).

Paul Gray currently headlining Chez Paree layout.

## Washington

By Florence S. Lowe

Georgia Sothern current at Cross Roads, nearby roadhouse.

Buddy Lester highlighting Labor Day weekend show at Club Kava-kos.

20th rep Tony Muto has issued invitations for a brass band preem of "David and Bathsheba" Sept. 12.

Metro producer Robert Thompson in town to do some spare work on studio's forthcoming "I Street" to be shot here and in Gettysburg.

Evelyn Swarthout, concert pianist, fraud of concert booker Patrick Hayes and cousin of Gladys Swarthout, named assistant professor of music at American U.

Langner, in the past week for National Inventors' Council confab, took time out for look-see at Veronica Lake in strawhat stint at Olney Theatre.

## San Francisco

By Ted Friend

Lily Pons at Fairmont Hotel. Sherrill Corwin in for meetings.

Ringling Brothers and Barnum & Bailey into Cow Palace for five days.

Billy DeWolfe doing the seven hills; ditto Jim Backus. Latter in to spark "Bright Victory."

Earl & Mrs. Wilson due for quick look-see enroute to N. Y. following flight around globe.

Beverly Michaels in for Orpheum date with Columbia's Mike Newman garnering mucho promotion for her.

Hildegard and Anna Sosenko doing the town in 48 hours enroute to Duluth, where singer opens at Duluth Hotel.

Gold-plated set worried that gala opening of Frisco opera season, set for Sept. 8, may be postponed if Conference runs over schedule at Opera House.

Town jumping with Japanese Treaty Conference. Delegates, press, etc., jamming hotels, restaurants and spilling over hills. All hotel reservations screened by State Dept. during week of Conference.

## Vienna

By Emil W. Maass

Wiener Werkel cabaret will reopen in September.

Ernst Deutsch linked by Burg Theatre for winter season.

"Silent Mouth," film done by Excelsior at Thalerhof Studios, completed. Karl Hartl directed.

Rosenhugel studios in Russian zone prepping 10 pix in Technicolor, a record output to date.

Dilenz Productions began work on Johann Strauss film, "Fruehlingsstimmen." Hans Thimig is director.

Patriafilm in Graz is working on the Karl Zeller opera, "Obersteiger." Hans Schott Schoebinger is directing.

## Memphis

By Matty Brescia

Chuck Foster's crew at Peabody's Skyway.

Henry Busse orch at Claridge's Magnolia Roof.

Local theatre biz suffering under terrific 100 to 104-degree heat.

Joe Simon, manager of Ritz Theatre, just returned from three-week UK vacash.

Francis X. Bushman checks in here this week to hype the "David and Bathsheba" pic and appear before Shrine luncheon group.

John C. Simmons, account exec out of Ruthrauff & Ryan office in St. Louis, checking with local radio stations for placing fall biz for Griedsek Brewing Co.

Jimmy Dorsey, Jan Garner and Woody Herman are skedded for one-nighters at nearby Millington Naval Air Base during September, October and November.

Cindy Garner, UI starlet, checked in here for a one-day stopover. Also in the UI troupe here to hype the "Iron Man" were Frankie Van, former featherweight title contender spotted in pic as an athletic instructor, and flacker Burt Hirschfeld.

## Hollywood

Vic Darlow is down on furlough. Hattie Daniel seriously ill.

George O'Brien hospitalized with phlebitis.

Patricia Knight divorced Cornel Wilde in Reno.

Jimmy Ellison vacationing at Laguna Beach.

Mickey Rooney to Montreal to open a stage tour.

Armand Schaefer to June Lake for two-week siesta.

Pat Knight Reno-filed suit to divorce Cornel Wilde.

Samuel Goldwyn returned from Hawaiian vacation.

Blossom Seeley laid up with impacted wisdom tooth.

Val Anthony hospitalized in Santa Monica for surgery.

Coleen Gray and Barbara Britton planned in from N. Y.

George Macready in from France where he made a pic.

Julie Wilson in town as house guest of the Jack Mulcaheys.

Maia Powers checked in at RKO after vacation at Russian River.

Robert L. Lippert to San Francisco to celebrate his silver wedding.

Mrs. Forrest Tucker on the mend following the loss of her baby.

Pat Somerset re-elected prez of California State Theatrical Federation.

The Charles O'Malleys celebrated their 25th wedding anniversary.

Thor Thors, Iceland's envoy to the U. S., ogled film-making at Warners.

Mel Ferrer laid up with flu, postponing his scenes in "Scarameuch."

Barbara Bates resumed work at 20th-Fox after siege of ptomaine poisoning.

Leo Morrison closed his Hollywood agency to become vicepres of Archer Productions.

Keenan Wynn headed a Metro troupe to entertain servicemen at Offutt Air Base in Nebraska.

Ira Gershwin, Gilbert Roland and Antonio Moreno to Tijuana for resumption of bullfight season.

Gloria Swanson will be guest speaker at Screen Producers Guild's first annual "Milestone" dinner.

Broderick Crawford, John Derek, Beverly Michaels and Donna Reed on personal appearance tours for Columbia.

Goldwyn studio employees tossed luncheon for Frances Inglis, who left the lot to become exec secretary of Screen Writers Guild.

Dore Schary tossed a luncheon for heads of 15 studio guilds to work out program for 1951 Permanent Charities campaign.

George Cukor in from N. Y. where he huddled with Garson Kanin, Ruth Gordon and Judy Holliday about details in filming of "The Marrying Kind."

## India

Producers of Tamil film, "Life," have made a Malay version of the picture for the Far East.

Cine Technicians Assn. of South India is holding a conference in Madras early in September.

Tamil film troupe has gone to the Andaman Islands to make picture with the island as locale.

Paul Zilla, once associated with UFA Studios, started own production unit in Bombay. First production in Hindi, "Zalzala" started this month.

Indian Motion Picture Producers Assn. warned members that production of films has slumped nearly 60% and steps must be taken to step up production.

"Cinderella" (RKO) did two weeks of terrific take at the New Globe in Madras recently while "Treasure Island" (RKO) started off good at the same house this month.

Producer - director Paul Zill's "Our India," which has been re-titled "Dawn of India" in the English version, is set for September release in London.

Producer C. A. McDowd and director Jean Renoir are on way to India to produce three more pictures with Indian background. One picture may be about Gandhi while the second will be called "The Monsoon."

## Seattle

Abe Burrows and wife visiting relatives.

Lionel Hampton orch played one-nighter at Trianon.

Rex Allen in for "Back to School" parties at five downtown theatres. Affairs sponsored by Seattle Times.

Tony Pastor orch in for stint at Trianon. Also opened new Enlisted Men's Club at McCord air base Sunday (2).

## Australia

By Eric Corrick

Metro's "Great Caruso" played four of Met's key Sydney houses.

Some exhibitors still refusing to pay upped rentals for Par's "Samson and Delilah."

Ralph Hogg, production exec attached to Ealing, in from London on short looksee.

Ice skating continues with boom biz in Sydney and Melbourne over the winter season.

Donald Novis appearing at the Celebrity nightclub, Sydney, for the Joe Taylor management.

RKO will spot "Kon-Tiki" at Savoy in Sydney and Melbourne on deal fixed with Peter Dawson.

Charles Chauvel is settling final plans for a color pic of the Aussie hinterland. Likely will use local talent.

Ealing's "Wherever She Goes," life story of Eileen Joyce, debuts in Hobart, Sept. 7 for Greater Union Theatres.

Leroy Brauer, Columbia's Aussie chief, is currently in India on biz. He will cover Far East zones before returning to base.

Frank Muir and Denis Norden arrived from London to script shows for non-commercial Australian Broadcasting Commission.

Al Daff has appointed Wally Orr to take charge for Universal in Malaysia. Daff is making a three-week tour of the Aussie zone.

Donald Novis continues a top click at Celebrity nightclub, Sydney, in third week. Singer will do some radio work during his local stay.

Universal-International holding big sales session in Sydney, with Al Daff, company sales chief, and Here C. McIntyre, Aussie boss, in charge.

Evelyn Laye and Frank Lawton bow into Royal Sydney, shortly with "September Tide" for Williamson. Follow with "Bell, Book and Candle."

Bestsellers in this zone for wax and sheet music are "Mocking Bird Hill," "On Top of Old Smoky" and "If." Trio is likewise solid over the jukebox loop.

"Worm's Eye View" winding up a smash five months' run at Royal Sydney, for Williamson. Evelyn Laye and Frank Lawton move in next with "September Tide."

Frank Tait, Williamson director, says that he hopes to have "South Pacific" here sometime next year. Williamson also dickering for a grand opera troupe to visit here in 1952.

Judy Breen, 19-year-old London typist who won a world trip sponsored by the J. Arthur Rank Odeon-Gaumont loop at "Miss Festival," here as guest of Greater Union-British Empire Films.

## Miami Beach

By Larry Sellaway

Casablanca shuttering Club Morocco for several weeks.

Kidby Stoner, quietest, a click on return engagement at Clover Club. New 300-room hotel being planned for North beach sector with cafe included.

Area niteries had best Saturday-Sunday biz in some weeks with residents rather than tourists filling the spots.

Beachcomber will be turned into a Roumanian-Jewish food and show place this winter if current plans go through.

Ned Schauer leaves for N. Y. and Paris this weekend. Will join Josephine Baker in France, and come back with her for her Roxie date in early October. Has paced Tony Martin, Jimmy Durante and Betty Hutton for Copa City runs.

Robert Preston playing lead role in "Detective Story" at Brandt's Roosevelt. Carol Bruce follows in two weeks with "Pal Joey." Stager Jose Vega and manager Bernie Lopata looking for more name attractions to come in through fall and winter.

## Philadelphia

By Jerry Gahan

The Troc (Hirst Circuit burley house) reopened Sunday midnight (2), with Peaches.

Insurance man George Dorwart, co-owner of Celebrity Room, is in Jefferson Hospital for surgery.

Stoney McLinn, WIP sports supervisor, will receive the B'nai B'rith's award of merit, Sept. 11.

Film starlet Kippie Valenz (wife of restaurateur Frank Palumbo) is in Methodist Hospital for a checkup.

Bill Kenny, of the Ink Spots, is flying in from Detroit at his own expense to appear on the WFIL-TV telethon (8) to aid the cerebral palsy fund.

Sid Axelrod, of the AGVA office here, has been named head of the theatrical union's Miami

branch and will take over end of the month.

Palumbo's Restaurant, 600-seat South Philly cabaret, reopened last night (Tues.), although official debut is set for Sept. 27. Spot will operate without chorus lines this year.

Eddie Suez will keep his Club Avalon (Wildwood, N. J.) open the week after Labor Day for the first time. South Jersey resort expects about 25,000 Legionnaires in for the state convention this week.

Eugene Ormandy, conductor of the Philly symph., will lead the Danish State Radio Orchestra, Sept. 6, 9 and 13, in Copenhagen, and make his debut with the National Radio Orchestra at Oslo, Sept. 20 and 21.

## Berlin

By Bill Conlan

Boris Morros in town for a few days.

Emile Lustig in Berlin negotiating for a series of TV pix to be produced by Central Europe for Stillman & Stillman.

Paul Gordon has notified Lichtig and Englander to initiate a lawsuit if Metro produces Gordon's "Jumbo."

German TV receiver production hit the 5,000 mark last week. About 40 different models will be displayed at the October industrial fair.

Berlin studios are busy with three pix being produced "at Templehof and two films underway at Spandau. "Condige Grenen" was finished at the C.C.C. studio Aug. 27.

## Scotland

By Gordon Irving

"Geordie" film title role may go to young Scot singer Alastair McHugh.

Noel and Novelty in cabaret at Piccadilly Club, Glasgow. Linda Ellington, 19-year-old, set to sing with Hedley Ward and band in Glasgow.

Radio-biog on the late Will Wyfe being scripted by free-lance scribe Howard Lockhart.

Joan Mann, in straw hat revue here, set as pantomime principal at Swansea, Wales.

Royal Kiltie juniors pleasing Scandinavians with Sept songs, being currently in Sweden.

Perth Theatre to preem new Scot play, "Try and Be Sensible," by George Scott-Moncrieff.

Jewel and Warriss, British comix, in Val Parnell's "Starlight Roof" at Empire, Glasgow.

Helen Davis, 22-year-old Scots warbler sailing for America Sept. 25 under sponsorship of U. S. singer Rose Murphy.

Richard Dimbleby, top British radio commentator, interviewed leading Edinburgh Festival visitors for his radio series, "Down Your Way."

## Ottawa

Spike Jones due for Auditorium booking.

Sarah Vaughan into reopened Standishall niterie.

Gatineau Club doing okay biz with Radio Rogues.

City gets fourth drive-in with Startop due for early teoff.

All local theatres closed until 3:30 p.m. Thursday (30) in respect to Mayor Gren Goodwin, who died suddenly Monday (27).

Ottawa Summer Theatre shuttered for season with "Present Laughter." Canadian Repertory Co. reopening still unannounced.

Len Hopkins' orch skedded for 13th season in Chateau Laurier's Canadian GRIK after late September closing at Jasper Park Lodge in Alberta.

## Chicago

Broderick Crawford weekend at Columbia Yacht Club.

Willie Shore in "School for Brides" opened Monday (3) at Drury Lane slio.

Lillian Gish held over for second week in "Miss Mabel" at Salt Creek strawhatier.

Otto Preminger in town checking Chi company of "Moon is Blue," which he directed.

Joan Caulfield winds up the Chevy Chase summer theatre season in "Claudia" this week.

Ray - Walston leaves "South Pacific" company to take over Luther Billis role in London company. Johnny Howard, cafe comic, replaces.

Barrie O'Daniels wrapped up the season in the black at North Side Music Theatre, and tentatively set for winter in Honolulu to produce operettas.

Ansel Winston, manager of Palace Theatre which converts to legit Sept. 20 for "Gentlemen Prefer Blondes," will shift to Grand Theatre. Vet showman Frank Smith handles new policy at Palace.

## Mexico City

By D. L. Graham

Charles Roemer readying a repertory of the Pollies.

Arturo de Corcuaba recovering from operation.

Meribeth Old featured in floor show at El Patio niterie.

Hughie Mack, Negro pianist, a click at the swank 33 restaurant.

Rosa Gurieb giving piano recital series at Palace of Fine Arts.

"Dark of the Moon" being presented in English by the Anglo-Mexican Cultural Institute.

Patricia Moran, Mexican pic star now working in Spain, inked for a pic at Cinecittà studios, Italy.

President Miguel Aleman's annual message to the nation Sept. 1 was telecast for the first time.

Hazel Griggs soloing with the National University Symphonic Orch at the Palace of Fine Arts.

Fausto Garcia Medeiros, back from a European tour, readying a piano concert series at Palace of Fine Arts.

Pix stars Antonieta Pons and Della Magana inked by Frank Founce for tour of his California theatres.

Ambassador and Mrs. William O'Dwyer attended preem of "Three Guys Named Mike" (M-G) at the Cine Roble.

Mexican Radio Announcers Assn. to banquet President Miguel Aleman Sept. 19. Foreign announcers will be invited.

Variety Club godfathering Jacqueline Evans, English pic actress-writer, in the second Pan American road stock car race Nov. 20-25.

Charles Roemer reading a repertoire of Shaw and Barrie in Spanish. Set to open with "The Admirable Crichton" at Salon Mollere.

Jorge Reyes, Marta Roth, Amparo Montes, Evelyn and Amparito Arozamena, film players, planned to N. Y. for personals at the Puerto Rico Theatre.

## Barcelona

By Joaquina C. Vidal-Gomis

Teresita Abad, new dance personality, at the Copacabana niterie.

Song and dance team of Lola Flores and Manolo Caracol is splitting.

Tony Leblanc and Fernando Vallejo at the Talia with comedy, "The Mixed Up House."

Pic star Miss Josita Herman intends trying her hand as director on the film, "Tanya."

"Sweet Name," film based on the Concha Espina novel produced by Iquino, is ready for release.

Poliorama Theatre has revival of "My Sister Concha," legit play by Antonio Quintero and Pascual Guillen. Lola Villasepa plays lead.

Mario Cabre will star in Spanish-Mexican production, "Terco de quites," to be produced in the Chamartin Studios, Madrid. Lina Rosales will have femme lead.

"The Wingless Culture," by legit author Juan Ignacio Luca de Tena, will be presented the big Fructeovijuna award at the Lara Theatre next month in Madrid.

Demon's niterie show, "Half a Century of Songs," moved to Barcelona Theatre for benefit of females not able to get out at night. It is proving a click.

## Ireland

By Maxwell Sweeney

Mary Martin to London in preparation for "South Pacific" opening; she's been vacationing here.

Hilton Edwards and Michael MacLiammoir back from Paris to ready fall season for Dublin Gate Theatre Co.

Everett Mitchell, emcee of "National Farm and Home Hour," on National Broadcasting Co., here to tape stories.

Film imports in first six months of this year totalled 5,278,990 feet, compared with 5,617,227 in corresponding period of 1950.

Maureen Delaney and Abbeigee Ronnie Walsh to London for roles in Kieran Tunney's "A Priest in the Family," skedded for Westminster Theatre.

## Atlantic City

By Joe W. Walker

Cire Theatre shuttered Saturday night (1) with Arthur Treacher in "Clutterbuck."

Club Harlem cast headed by Larry Steele offered final show of season yesterday (Tues.).

"Ice Capades" closed Sunday America's pageant, which comes night (2) to make way for the "Miss into Convention Hall today (Wed.).

Denise Darcel in Steel Pier's Music Hall through Monday (3) with Three Suns. Gus Van followed them into the house for Pageant week.

## Managers' Beefs

Continued from page 67

Huntington (Saratoga, N. Y.), Jill Miller (Mahopac, N. Y.), William Miles (Stockbridge, Mass.) and Judson Pratt, representing Walter Davis (Skaneateles, N. Y.).

Bamberger then, as now, opposed the six-resident-actor rule, Equity members recall, but Stiefel and Palmerton were particularly for keeping the setup intact, on the ground that eliminating the six-resident-actor would "encourage package shows" and tend to relegate the local producer to the status of little more than a house manager. Most of the barn operators joined in emphasizing that they wanted to continue as stock company producer-managers, it is reported.

### Antiquated Ruling

Equity members were and are inclined to agree with Bamberger's thesis, and most of the slio impresarios now seem to concur, that the six-resident-actor rule is antiquated. They explain that it is a hangover from the old stock company days, when plays were written around standard characters and every stock company had the basic quota of leading man, leading woman, character man, character woman, juvenile and ingenue.

With plays nowadays written with little consideration for stock characters and with economic and production conditions vastly changed, the old setup has become meaningless, particularly since many of the leading barns now play principally touring package shows. As a result, various devices are used to evade the rules, such as one leading Connecticut spot where the owner's wife, who has not appeared on the stage for a decade or more, is officially listed as a member of the resident troupe.

With such legal evasions of various sorts now commonplace, members of the union's stock committee feel, as they have for the last several years, that the six-actor rule is passe and should be written off. They figure that its elimination would not decrease Equity employment, but would tend to simplify local barn operation and the production of touring packages, thus possibly even increasing work for union actors. They point out that, if necessary, the present 70-30% ratio of Equity and non-union players could be boosted to protect Equity's employment.

In the matter of the proposed rule requiring five days' rehearsal for all strawhat engagements, the union has recently been informed by several leading rural managers that they now favor the idea. Two years ago, when the measure was adopted by the council, there was a violent, concerted protest from SMA members, on the ground that it would cut the number of appearances of each star in half. That would curtail star availabilities and tend to boost the already swollen salary demands of name players, it was argued. So the matter was dropped.

But now many of the haymow managers appear to have swung around to the idea that a five-day-rehearsal rule would prevent stars from walking into local engagements with merely a run-through with the resident players, and would thereby raise the quality of guest-name productions. As to the prospect of higher salary demands, the strawhatters remark that the asking terms are already at the absolute ceiling.

### Touring Show Problem

Equity representatives generally shrug off claims of barn managers that the union rule requiring one day off per week curtails rehearsals. It shouldn't do so if the management is efficient and plans carefully, it's argued. The union members point out that William Miles, for instance, whose Stockbridge, Mass., operation is a model of smooth management, has little trouble with the setup, and the same applies to other competent producers.

As for squawks that insufficient rehearsal time is permitted for touring packages, Equity's attitude is that such shows already have an extra week's rehearsal prior to the first engagement, plus a run-through and a dress at each local stand. The only shows which the rule might hit would be tryouts, which were not intended to be covered by the stock regulations. As far as the unions have heard, the only show actually affected this summer was the tryout of the mu-

sical edition of "Alice in Wonderland."

Countering barn manager beefs at the union rules, Equity officials say there have been numerous instances of abuses by the slio operators themselves, though few of a serious nature. Among the latter are reported salary kickbacks by one prominent New England manager (currently being investigated), plus a number of cases of failure to pay the required round-trip transportation, petty infringements of rehearsal and performance rules, etc.

In the case of stars, there have been wholesale gripes by players and their agents about underreportable boxoffice statements, instances of apparently full houses and suspiciously low gross returns, chiseling on agreed-upon transportation, living accommodations and expenses. And more than any other point, there are repeated assertions that the star generally has no sure way of double-checking the manager's boxoffice statement on a percentage deal. No matter how much he may suspect, the percentage player can do nothing but accept the producer's word, it's asserted.

Most guarantee-plus-percentage stars don't appear to mind strawhatter complaints about "astronomical" demands. They incline to shrug off such beefs with the observation, "If they don't want me or like the terms, they don't have to take me. It's a free country."

## See Taft Suit

Continued from page 67

application and has been employing him as company manager (on a temporary basis, pending settlement of the row) as of "Lace on Her Petticoat," that there was any "political angle" involved, as a board member had privately asserted.

It's believed that a major element in the ATPAM stand is the fact that Shumlin got two previous manager applicants into the union earlier this season under the "new blood" clause. But there appear to be personal factors involved in the Sabinson case, from remarks of board members and indirect reports from within the union membership.

Among the ATPAM membership, in which there is widespread unemployment, prevailing sentiment appears to be against Sabinson's admission. However, many members express the conviction privately (being careful not to let their statements get back to the board) that it is basically abhorrent for anyone to be deprived of the right to earn a livelihood because of inability to join a union.

In the opinion of labor attorneys, no union is under legal compulsion to accept anyone into membership. However, the Taft-Hartley law forbids the barring of anyone from employment because of non-union membership, provided he offers to pay the regular initiation fees and dues. The law applies only to businesses in interstate commerce, but in the case of Ring vs. Dramatists Guild the courts ruled that legit is interstate commerce.

Under T-H, anyone refused employment because of non-union membership may bring damage action against the employer and the union.

## Western Canada Bureau Sets 90 Dates for Season

Winnipeg, Sept. 4.

About 90 legit and longhair dates have been set in western Canada by Celebrity Concerts, managed by A. K. Gee here. Circuit covers 16 towns.

Hazel Scott will do nine dates; the dePaur Chorus, 15; Nelson Eddy, five; Minneapolis Symphony, five; Thomas L. Thomas, nine; Rise Stevens, five; Patricia Travers, five, and Leopold Stomoneau, six. Several Canadian artists are also on the series.

Gee will present the First Drama Quartet, consisting of Charles Boyer, Charles Laughton, Agnes Moorehead and Sir Cedric Hardwicke, in Shaw's "Don Juan in Hell" readings, at Winnipeg Auditorium, Oct. 2. The Gene Autry Show will appear here Oct. 6.



## Literati

### Henry Ford 'Expose'

Rumors in the book trade the past few months, about an "expose" of the late Henry Ford by his one-time ex-plant and personnel head, Harry Bennett, which most publishers found too hot to handle, are being substantiated with publication in October by Gold Medal Books of Bennett's "We Never Called Him Henry."

Gold Medal, one of the Fawcett Publications subsides, which publishes original thrillers, will be making its first big venture into non-fiction with the book. It will be paper-bound, selling at 25c, with a first run of 250,000. Fawcett has also skedded a 20,000-word digest for its True magazine for October.

Book, written two years ago in collaboration with Paul Marcus, a freelancer, was originally titled "S. O. B. Detroit," but title was nixed by Bennett's agent. Bennett, an ex-sailor and pug who was picked by Ford as personnel director of the Ford Motor Co., held the post 30 years, in a stormy era of labor relations during which he was accused of running a private police force and spy system, having contacts with the underworld, etc. Bennett's thesis in the book is that Ford and not he was responsible for the spy system, and that his underworld connections were necessary to guard against unsavory characters coming into the Ford plants.

Manuscript was sent to a half-dozen publishers, including several of the foremost in N. Y. Admitting it was one of the hottest books he'd ever received, one turned it down for that reason. Another nixed it as too libelous. A third said he wasn't worried about the libel angle, but mistrusted the book's authenticity and objectivity. Publishers claimed, however, that there was no pressure from the Ford family to turn the book down.

### Book-Writing 'Precarious'

Writing books is a precarious occupation, N. Y. Daily Mirror editor Jack Lait stressed in his syndicated column (subbing for Walter Winchell) last week. He opines that half of the popular titles are by one-time authors, who have never before had publication and who may write a second which flops.

Lait said, "There is a great deal of hooey about earnings of best-seller authors." Under the standard royalty contract, calling for 10% of gross retail sales, the \$30,000 gross from the 10,000 copies of the average "successful" \$3 tome brings the writer \$3,000, Lait figures.

He points out that the contract he and Lee Mortimer have for their "Confidential" tomes is "special," the royalties running, with periodic bonuses, to 20%, plus returns from the 25c reprints. "Confidential" series has sold over 350,000 copies, with the N. Y. reprint having been bought by 750,000 so far, with an additional 750,000 in print.

### Winchell Clarifies Runyon Setup

Walter Winchell has clarified the relationship between the Walter Winchell Foundation, Inc., and the Damon Runyon Memorial Fund to avert confusion in the public mind.

The Runyon fund is a tax-exempt organization seeking contributions to finance cancer research. Winchell personally has contributed over \$90,000 to the Runyon fund to date.

However, the Fund has reached a point where it requires a small organization. To finance expenses of the Runyon fund, Winchell formed the Walter Winchell Foundation. He made an initial gift of \$50,000 last July 1 to the foundation, for the purpose of paying Runyon fund expenses. Laurence Rockefeller donated \$6,000 worth of Socony Vacuum stock to the foundation.

Thus far, \$4,271,966 has been paid out in 186 grants and 147 fellowships in 137 institutions in 45 states, the District of Columbia and 11 foreign countries.

### Another Good Show Biz Book

Not satisfied with just furnishing caricatures of showfolk to authors, the N. Y. Times, Collier's, Life, Holiday, the old Vanity Fair and other publications, Al Hirschfeld, show biz caricaturist, has written and illustrated his own book, "Show Business Is No Business" (Simon & Schuster; \$2.95).

The book contains short paragraphs on theatres, producers, playwrights, directors, agents, designers, angel auditions, rehearsals, out-of-town opening, New York opening, and a load of top caricatures of the stage greats.

Hirschfeld knows his theatre and writes about its people humorously, wittily and cynically. And he also knows how to write as well as he draws. Laurie.

### Woman's Day Ups Price

Woman's Day, mag distributed through the A&P food chain, is upping its price from 5c to 7c with the October issue.

Monthly, which is 14 years old, originally started publication at 2c a copy.

### Faye Emerson's Ad Column

Faye Emerson, who is bankrolled by Pepsi-Cola on CBS-TV, is launching an advertising column with notes about people, places and products. It will start Feb. 3 in the Sunday mag sections of 36 newspapers. Column will include paid plugs along with the chatter. James White, who is handling the columnar enterprise, said that advertisers in it will also get some merchandising aids.

### Bill Conlan's Post Stalled

Appointment of Bill Conlan as director of the U. S. Press Center in Berlin being held up pending final agreement on the Army wage classification for the job. Army PIO officials in Berlin offered the spot at a salary considerably higher than the Army personnel people would come with. The dispute has been carried to the main U. S. Army headquarters in Heidelberg.

### Minstrel Book Bally

Keen's English Chop House, N. Y., will be the scene of a minstrel carnival Sept. 17, to bally the publication of "A Song In His Heart," penned by John Jay Daly. Book, a biography of James A. Bland, minstrel-composer of such tunes as "Oh! Dem Golden Slippers" and "Carry Me Back to Ol' Virginny," is being published by John C. Winston Co.

Keen's is the site of the original Lambs Clubhouse.

### 40 University Presses

There are 40 American university presses turning out book publications regularly. Some have affiliated or subsidiary imprints. The institutions by name follow:

University of California Press, Catholic U. Columbia Press and King's Crown Press, Cornell, Duke, Florida, Fordham, Georgia, Harvard, Huntington Library (San Marino, Cal.), Illinois, Iowa, Johns Hopkins, Kansas, Kentucky, LSU Press, Loyola, Metropolitan Museum of Art Press (N. Y. City), Michigan U., Michigan State College Press, Minnesota, Nebraska, New Mexico, NYU Press, North Carolina, Oklahoma, Penn U Press, U of Pittsburgh Press, Princeton, Rutgers, South Carolina, Southern Methodist U., Stanford, Syracuse, Texas, Toronto U Press (Canada), U. S. Naval Institute Press (Annapolis), Washington U., Wisconsin and Yale U Press.

### Cloak & Dagger Stuff

Ray Brock, American Broadcasting Co. and magazine correspondent, writes (and reads) like a chapter out of some cloak & dagger saga with his news coverage in the Middle East listening post. The Russian situation makes his and other newshawks' movements sound very E. Phillips Oppenheim, as witness:

"Ankara, at long last, is recognized for the news centre it is, and Charlie (Kingsbury) Smith, the INS European chief, Cecil Brown of MBS, and other ferrets, are ferreting. The premier section of the Turkish Surete just uncovered another spy ring in Istanbul (operating for the USSR from Bulgaria). It's hotter'n French postcards."

"The Mediterranean trouble areas are Beirut, Alexandria, the Piraeus (Athens), probably Genoa and Leghorn, Marseilles and Barcelona. I'm aboard the Excalibur, which will afford me a 24-hour, or more, jump ashore in ports I know intimately—and I can shoot anywhere by air immediately if big trouble pops. But Sept. 23 will see me in Barcelona, barring a Mediterranean typhoon, and by Sept. 23 the Russkies will have to have moved, or else. We're (relatively) safe 'til spring if they haven't jumped by then."

"I look forward to intensive hours of hard writing on newspaper stuff, magazines, and the first five or six chapters of a book for Bill Targ (yclept 'Blood, Oil and Sand') on Middle East, due for early spring publication. Also look forward to some rolling sea, sun and the first real, temporary, relaxation I've had since I took off with Pan-Am from Idlewild in April. This area's a killer (like Broadway), but you can't put into

Lindy's, the Stork or 21 for refueling. Sort of Point of No Return. Between our earthquake of last week (72 now dead, 620 seriously), nearly 2,000 homeless the Caribbean hurricane, the Jap typhoon, and the July floods in Kansas—plus the wrecking crew of the Soviets—the world is going to hell in a handbasket. It seems.

"Wagons-Lits-Cook is trying to fix me a compartment for tomorrow night on the Istanbul Express. Plan to hit Edirne (Adrianople) on the Turko-Greco-Bulgarian frontier for some spy stuff—also Zonguldak, on the Black Sea—for a closeup on Russian infiltrations. "Also plan to dip this tired, old body in the Bosphorus at least once. I need some sun, wind, air and water of a benizoning variety. It's tough out here."

### CHATTER

Dick Hannah won the annual short story contest held by the Los Angeles Press Club.

Robert Gessner, NYU film course prof, working on two novels during his current Martha's Vineyard sabbatical.

Peter Martin, ABC script staffer, this week wraps up final pages of his new novel, still untitled, for Little, Brown publication.

Jo Ranson and Dick Pack's "Opportunities in Television," already in a vocational guidance edition, comes out in a trade edition (Grosset & Dunlap) this week.

Gigi Marion, daughter of film scripter George Marion, picks an All-American football team for a femme mag, Mademoiselle, for its current (September) issue.

Mrs. Tess Williams, press editor of Seventeen mag, returned to New York Mon. (3) after a month's tour of the Coast which included huddles with Hollywood studio execs.

Frank Luaidi, assistant to Cowles circulation manager Ab Sideman, leaves the Look-Quick organization Sept. 15 to join Standard Publications (See mag) as newsstand sales manager.

"News For An Empire," the story of the Spokane (Wash.) Spokesman-Review and its founder-publisher, William H. Cowles, by Ralph E. Dyag, being published Nov. 17 by Caxton.

Sidney P. Sojow of Consolidated Film Industry is writing a technical chapter for "The Arts and Sciences of Motion Pictures," sponsored by the Academy of Motion Picture Arts and Sciences and edited by Muriel De Lisa.

Bill Ornstein, Metro trade contact, has sold a short story to the Kansas Magazine, published by Kansas State College. Additionally—he has fiction pieces coming up in Wildfire, the American Hebrew and American Jewish Times Outlook.

Cue mag planning to give part of its Nov. 10 issue to plug the film industry's "Movietime U. S. A." campaign. Publication will also run a survey on entertainment habits of N. Y. metropolitan audiences specifically in regard to filmgoing.

Harold H. Laskey, sales manager of Columbia University Press since 1945, upped to sales and advertising manager, with Barbara Fuller, former assistant ad manager, named publicity manager, and Elizabeth Burke made assistant sales manager.

Frank Scully, VARIETY columnist, has been invited to address the annual convention of the National Society for Crippled Children in Chi. Oct. 4. Scully is the author of various books for convalescents. Latest, "The Best of Fun in Bed," will be published by Simon & Schuster this fall.

"Monday Follows Tuesday," by Ed Sovola, is due from Allen Smith presses on Nov. 1. Author is 31-year-old columnist for the Indianapolis Times. Tome has a preface by Earl Wilson, New York Post syndicated columnist, and a foreword by Robert Ruark, Scripps Howard columnist.

On occasion of the N. Y. Times' 100th birthday, Sept. 18, Simon & Schuster will publish Meyer Berger's "The Story of the N. Y. Times," as well as "100 Years of Famous Pages from the N. Y. Times." Latter tome contains reproductions of historic pages from the paper, covering world events since its founding.

Robert Downing, stage manager of the Broadway musical, "Seventeen," has an article on Marlon Brando in the November issue of Movie Spotlight, film fan mag, due on the stands Sept. 10. The author was stage manager of the Broadway edition of "Streetcar Named Desire," in which the actor was the original male lead.

Tom Waters one of the original comedy piano acts and veteran musical comedy star, now a receptionist at the Capitol Museum at Harrisburg, Pa., has written another book of his homey poems. He calls this one "Random Thoughts."

## SCULLY'S SCRAPBOOK

By Frank Scully

Flagrant, Fla., Sept. 1.

Lawyers who specialize in fortifying phobias, have been reported as advising picture producers not to eat of this column's fruit, lest they get a bill for one apple big enough to have bought an orchard. They simply do not believe that a VARIETY mugg would give anything away.

All I can say by way of rebuttal is, "Ignore your lawyers. When we give anything away for free we use the word in its old-fashioned sense. You don't even have to tear off a VARIETY masthead and send it in to the masthead editor. He's the guy whose job it is to see that the date is changed each week."

So take any or all of these stories, all or any part of them. If you're still in doubt, send a release-form and we'll sign it.

There will be, of course, a slight charge of \$150,000 for titles. But if a producer can't think of a title, what earthly use is he to his studio?

Now take your pick:

Old Title  
STAND UP AND SMEAR

New Title  
THE MUDPACK

Queen Castoria's country is on the verge of revolution. Her cabinet believes she can win back public sympathy if she permits the court physician to announce that she has contracted bursitis, a disease of leaders in more democratic countries, and intends to repair the trouble at home.

While up to her tiara in mud, a little tyke comes into her tent on the seashore and says, "Wotta youse doin' here, lydie? This is me own oyster bed, this is. As a squatter I got sovereign rights 'ere and you're poachin' on me riparian rights as well."

Her fankies rush to throw the ragamuffin into the muffin bin, but she is intrigued by his legal mind. "Stay!" she commands. "This lad is an honor to a home industry. Instead of exploiting backward people in far off lands, why don't we exploit each other at home? My bursitis is gone, thanks to our wonderful mud, and I feel sure it will now grow the most wonderful oysters in the world. I will give this lad an appointment so he can say his oysters are grown 'By Appointment to Her Majesty Queen Castoria.' The oysters won't be any better for that, but they will sell at a higher figure in democratic countries. In return, of course, I expect a stipend, or 'kickback' as the Shylarks say."

"Agent's commish, Ma'am," offers the tyke. "Good," says the queen. "I shall name you Knight Commander of the Kickback, and from there you can work up this thing you call 'agent's commish'."

Everybody cheers and then proceeds to turn the hose on everybody else. Before the mud is completely off Queen Castoria. However, the end title appears and mercifully prevents audiences from seeing how fat she really is.

This picture has absolutely no love-interest and will therefore be sure to hold five-year-old makers of mudpies completely spellbound.

Old Title  
THE MATADORABLE PANTHO

New Title  
ALL BULL

Pancho Viva was the best bull fighter in Spain since Montes the Matador. But he once named a bull Franco and killed him in record time. The parable was not lost on the generalissimo and so Pancho had to leave the country or he'd be a dead Viva.

He escaped to Mexico on pesos advanced by a marijuana mob and so fell into the clutches of a vice ring. They bribed him not to throw the bull, but the match. Pancho would feed bulls caviar so that they might come to an "understanding." It was expensive in Mexico. The sturgeons were sick and tired of feeding dirty capitalists and were laying only every other egg.

After he was gored twice, Viva vowed he would never let a bull horn in on his take again. He couldn't tell this to anybody, as Mexico had no Senatorial crime committee at the time.

He did, however, tell it to two girls he'd met in a bar in Acapulco. One of them was Stella Palace, a rich American Communist, who was hiding out south of the border. The other was Fan Sernando, a fan dancer from Sonora. Stella promised Viva a fortune if he would name a bull after Tito and kill him as he had the one named Franco. But Fan Sernando learned about it and pleaded with Viva not to do the same silly thing twice.

Stella promised him enough money to get the rest of his family out of Spain if he would do just this one more thing for the cause of liberty.

The marijuana gang heard about it and they told him they would "keel heem" if he did anything of the sort. They didn't want to upset friendly relations between the U. S. and Mexico because that way it would be harder to ship the reefers across the Rio Grande.

To prove to Pancho her word was as sacred as her bond, Stella put the money into his manager's hands. She found his hands so soft she held on to them. They were driving along a mountain road at the time. Naturally both got killed.

This so enraged Viva that he announced he would kill five bulls in one afternoon. Everybody agreed that was an awful lot of bull. The last one Viva named Tito.

The arena was packed with paisanos screaming for blood. They got it. Tito charged out of the toril like mad. His ferocity unnerved the tired matador. Picadors, toreadors, cushion-throwers all scrambled over the fence. Viva and Tito were alone. It was the bull or him. Viva raised his sword and struck. At the same moment Tito charged. Viva was gored right through his gizzards. The bull snorted three times and fell dead. Viva dropped dead on top of him. The marijuana mob figured this was a fair compromise.

After Pancho's funeral, Fan Sernando changed her name to San Fernando and moved to the California valley where she bought a rancho from a pair of film stars whose divorce had been announced by Lolly Hopper, and so both parties felt they couldn't very well back out of the divorce without embarrassing the columnist.

The husband said he'd stay behind and arrange the details of sale. His wife went on to Vegas and he stayed behind so long he married Fan Sernando. His name was Sunny Cloud. He was a quiet guy, easy to get along with. He and his Mexicali rose raised bulls. Brave bulls were a drug on the market so they bred bulls famous for their cowardice. All the matadors loved them for it. It gave them more time to smoke marijuana cigarettes.

"It's a rotten business," said Senora Cloud, "but everybody can't get into munitions." All agreed.

## U, UA Hit Back

Continued from page 5.

the distrib said. Prior to the deal, both UA and ELC were facing financial disaster and there appeared the possibility both could fold.

In the place of these two weaklings, the ELC purchase meant a more solid distrib organization in UA which was thereupon enabled to compete with other distributors, company stated.

Phillips, Nizer, Benjamin & Krim represent UA in the action. Adolph Schimel reps U. Hearing is set for Oct. 25.

## New Director Set For St. Louis Playhouse

St. Louis, Sept. 4.

William Courten, director of the Keivyn Players in Chicago, has been named director of the St. Louis Community Playhouse, which celebrates its 25th anniversary this year. A vet actor and director, Courten served as director of the Beaumont, Tex., Little Theatre for two years before going to Chicago.

He succeeds Bradford Whitney, director for the past five seasons, who resigned to join KSD-TV, St. Louis.



# OBITUARIES

## ROBERT WALKER

Robert Walker, 32, motion picture star, died suddenly Aug. 27 in his Pacific Palisades home on the Coast after his doctor had administered a sedative for "an emotional disturbance."

Walker's nervous ailments caused him to enter the Menninger Clinic in Topeka, Kan., three years ago. After a lengthy treatment he returned to Hollywood, apparently cured. Dr. Frederick Hacker, attending physician at the time of his death, said it "could have been a recurrence of his old trouble."

A native of Salt Lake City, Walker started his dramatic career while studying at the Army and Navy Military Academy in San Diego. Later he moved to Tulsa, Okla., where he worked at a radio station with Jennifer Jones, who later became his first wife and bore him two children. His radio voice attracted the attention of Metro scouts and resulted in a featured role in "Bataan."

In time his "emotional disturbances" became so frequent that Jennifer Jones divorced him, shortly after she had won an Academy Award for her work in "The Song of Bernadette." Miss Jones was awarded custody of the two children, Bobby and Mike, now aged 11 and 10, and later married David O. Selznick.

In 1948, Walker married Barbara Ford, daughter of screen director John Ford, but that marriage was brief, ending in divorce for the same reason.

Following his debut in "Bataan," filmed in 1943, Walker climbed to stardom in "Madame Curie" and "See Here, Private Hargrove." Among the other pictures in which he played top roles were "Since You Went Away," with Jennifer Jones, "Thirty Seconds Over Tokyo," "The Clock," "What Next, Corporal Hargrove?" "Her Highness and the Bellboy," "The Sailor Takes a Wife," "Blue Skies," "Song of Love," "Please Believe Me" and "Strangers on a Train."

His last film work was with Helen Hayes in "My Son John,"

tor" and also did magic. He appeared with circuses and in vaude, later building a full-evening show. In early film days he was manager for Famous Players in Ontario.

For the last 11 years Green had operated his own show in Western Canada, and is credited with having first exhibited a motion picture in Canada.

A daughter and sister survive.

## JOSEPH M. NASSAU

Joseph M. Nassau, 48, veteran in Philadelphia radio and more recently president and general manager of WAEB, Allentown, Pa., died Sept. 2 in Allentown.

Nassau was first announcer and then manager of WOO, one of Philadelphia's earliest AM outlets. He was subsequently associated in an executive capacity with WHAT, WFIL, WLIT and WIBG, all of Philadelphia. He was civilian consultant to the Air Forces and was also connected with WMFJ, Lewisburg, Pa., and WEEU, Reading, Pa.

His wife survives.

## JACK RHINE

Jack Rhine, 40, a former actor, died of poliomyelitis in San Francisco Aug. 21. Before the war he was active on the Coast in films, radio and the stage. In the late '30s he toured as The Christ with the Great European Passion Play, an English-language version of the Freiburg production.

Rhine came east in 1940 with the F. Hugh Herbert comedy, "Quiet, Please." An infantry major during the war, upon discharge he retired from the theatre to enter banking in San Francisco.

His wife survives.

## ALBERT HUCKERBY

Albert Huckerby, 83, who founded the Australian Theatrical and Amusement Employees' Union some 40 years ago, died in Melbourne Aug. 19.

Huckerby was respected in all fields of Aussie amusement biz. Despite his age and the heavy demands made upon his services, he

remained active in union affairs right up to the time of his death.

Two sons and two daughters survive.

## WALT ROESNER

Walt Roesner, 62, retired orch leader, died in San Francisco Aug. 31. Beginning as a trumpeter with Art Hickman and later with Paul Ash, he fronted his own crew at the Fox Theatre in Frisco in the heyday of stage show productions there and also appeared at New York deluxes. His Fox Theatre career linked him with numerous Fanchon & Marco shows.

Surviving are his wife and daughter.

## JOHN KELLNER

John Kellner, 80, retired stage manager, died in Mobile Aug. 22. He was stage manager for companies starring John Drew, Joseph Jefferson, Sarah Bernhardt, Richard Mansfield, Edwin Booth and James O'Neill.

Kellner opened one of the first strictly vaude houses in Mobile—the old Ben Harvey Theatre—in 1911. Later he managed the Dreamland Theatre, which played stock.

## MALCOLM KINNEY

Malcolm Kinney, 46, advertising executive and merchandiser, died in Dallas Aug. 26. He first became known to the public in the 1930s as "Col. Wheat," head of the Bewley Mills "Chuck Wagon Gang." The group consisted of four musicians and a cook who travelled throughout Texas giving shows and cooking biscuits for the audience.

At the time of his death he was owner of the Mid-Continent Advertising Agency, Dallas.

## JOHN PAFFRATH

John Paffrath, w.k. to show bizers via his Divan Parisien restaurant, N. Y., died Aug. 30 in N. Y. Born in Germany, he ran hotels in London and Paris before coming to the U. S. in 1909 to manage hotels, including the old Delmonico's. He opened the smart Divan Parisien in 1921 and created a number of unique dishes. At one time he was a financial partner of the late Tex Rickard in the

early rodeos at N. Y.'s Madison Square Garden.

He is survived by his wife, two sons and two brothers.

## JAMES EDWARD LYNCH

James Edward Lynch, 50, daredevil driver, died in Texarkana, Tex., Aug. 31, after an illness of several months. He had headed Jimmie Lynch's Death Dodgers, a thrill attraction at state and county fairs. His show at the N. Y. World's Fair, 1939-40, pulled an estimated 11,000,000 persons at the free Goodrich Rubber Co. exhibit.

Survived by two sons, both in the Army.

## BEN ALI HAGGIN

James Ben Ali Haggin, 69, set designer and portrait painter, died Sept. 2, in New York after a long illness. Haggin designed the living tableaux that were featured in the "Ziegfeld Follies" for three seasons and produced the sets for the Metropolitan Opera, N. Y., benefit balls for several years. He also directed the Beaux Arts pageants from 1927 to 1932.

Survived by wife, two sons and a daughter.

## CORA LAPARCERIE

Cora Laparcerie, 73, a foremost French actress of her day, died in Paris, Aug. 31. After retiring as an actress, she became a theatre owner, operating the Mogador, the Scala and Renaissance, and dabbled in playwrighting. She was married to poet Jean Richepin.

Survived by a son, Fernand Richepin, a painter, and a daughter, Miarka Richepin, songwriter.

## THADEE NATANSON

Thadee Natanson, 83, French playwright, died in Paris, Aug. 31. He founded "Revue Blanche" in 1890, and with Octave Mirbeau wrote "Le Foyer" and an adaptation of "Maid's Diary."

In reporting his death, the French radio mistook him for the prolific French playwright Jacques Natanson.

## ADOLPH L. SCHAFER

Adolph L. (Whitey) Schaffer, 49, director of still photography at Paramount studio, died Aug. 31 in Bremerton, Wash., of burns suffered in a yacht explosion five days before. He was widely known for his "glamor photography" in his 30 years as a portraitist in the film industry.

His wife and son survive.

## WILLIAM J. HEINEMAN

William J. Heineman, 71, retired musician who conducted his own orch in Albany for more than 30 years, and who was featured at the old roof garden of the Hampton Hotel, died in Albany Sept. 1. He played eight instruments.

Heineman was not related to William J. Heineman, veep in charge of sales for United Artists. His wife, a son and daughter survive.

## HECTOR MacGREGOR

Hector MacGregor, 35, legit actor, died in London, Aug. 29.

He played the lead opposite Flora Robson in "Captain Brassbound's Conversion" last year at the Lyric, Hammersmith.

Mother, 83, of INS correspondent James L. Kilgallen and grandmother of Dorothy Kilgallen, N. Y. Journal-American columnist and radio-TV'er, died Aug. 31 in Chicago.

Robert Mathews, 37, manager of CBS-TV production facilities, died Aug. 27 in Hollywood after an operation. His wife and three children survive.

Ernestine Lecuona de Brower, 66, composer, died Sept. 3 in Havana. She was the sister of composer Ernesto Lecuona, with whom she collaborated.

Mother of Will Lenay, folk entertainer on WSAI, Cincinnati, was killed Aug. 26 in an auto accident in British Columbia, while enroute to her home in Alaska.

Mary Thaxter Alken, 76, composer of instrumental and vocal music, died Sept. 1 in Wellesley, Mass. She was a kin of President Franklin Pierce.

Harry J. Kibler, 41, Toledo singer with local orch several years ago, died Aug. 26 in that city, of a heart ailment.

Father, 63, of Ruth (Dusty) Anderson, model-actress wife of Jean Negulesco, screen director, died in Toledo, Aug. 26.

Jack R. Reid, 54, costumer at 20th-Fox studio, died Aug. 24 in Hollywood.

Mrs. Margaret Hopwood McKinley, 74, veteran concert pianist, died in Cleveland Sept. 2.

## Pix Passing

Continued from page 1

only normal production fluctuation. List of definitely scheduled films now totals 45 as against last year's 31 at the same time.

## Kramer Has Four

Columbia is leading the upswing with a burst of production activity that sets a new record for the studio this year. Total of 10 films roll in the next three weeks to join the three currently before the cameras. Of this 13, incidentally, three—"Death of a Salesman," "The Sniper" and "My Six Convicts"—are Stanley Kramer films. Producer has a fourth, "High Noon," rolling tomorrow (Wed.) at Motion Picture Centre as the last picture due under his old United Artists contract.

Warners is in second place, with eight due to start by Oct. 1. Spurt makes the Burbank lot the busiest place in town since eight others already are before the cameras, including "Where's Charley?" in England and "The Crimson Pirate" in Italy. RKO, with six scheduled, is in third place.

As is usual at this time of year, there are a number of announcements from independent producers, many still trumpeting the old, familiar titles. However, only two are definitely scheduled in addition to Kramer's "Noon." These are "The Fighter," which Alex Gottlieb will produce under the G-H Productions banner, and "Lady in the Iron Mask," which Walter Wanger will make under the W-F Productions firm name.

Production schedule is indicative of the rising optimism in Hollywood. The gloomier forecasts are being outshouted by the town's statisticians who point to the business done by such films as "Show Boat" (M-G) "A Place in the Sun" (Par), "Capt. Horatio Hornblower" (WB) and "Meet Me After the Show" (20th), to name just a few, as proof that good pix will continue to do business.

## Page, Paul-Ford

Continued from page 1

with their current slice of the olde, "The World Is Waiting for the Sunrise," already going over 450,000 ("Sunrise," incidentally, was clefted by actor Gene Lockhart in collaboration with concert pianist Ernest Seltz.) The Paul-Ford team have also been clicking with an album of standards issued a couple of months ago.

Mario Lanza, on RCA Victor, is also a contender for the bestselling honors on the basis of his "Be My Love" and "Loveliest Night of the Year," plus his "The Great Caruso" album. Lanza, however, has not had the advantage, as have the other pop artists, of being spotted on numerous disks which, in their aggregate sales, have swollen the Page and Paul-Ford totals.

## Senate Narrows

Continued from page 2

provision that the admissions tax on tickets shall apply only to the price actually paid and not to the full printed price on the duet.

7. Kept the present 10% manufacturers' excise on radios, television sets and parts, as was done by the House of Representatives.

8. Approved the House provision exempting ballrooms from the 20% cabaret tax on food and drinks sold in them.

9. Kept the present tax of \$20 per year on each pooltable and bowling alley. House voted to make it \$25.

10. Kept the 15% on raw film and lowered the 25% tax on cameras and photographic equipment to 15%. It provided no exemptions from the tax. The House voted to make both levies 20% and to exempt those who use film and photographic apparatus for business purposes, such as commercial photographers and the Hollywood film studios.

There may be a number of changes before the bill is finally sent to the Senate floor in the next few days.

However, that will not be final. The Senate, itself, will probably change some parts of the big tax bill and then the House and Senate bills will be sent into joint conference to have their differences ironed out before the compromise bill finally goes to President Truman for signature.

## MARRIAGES

Pat Cook to Morris Yowell, Dallas, recently. Groom is salesman for 20th-Fox there.

Elaine De Rose to Gordon Atkinson, Toronto, Sept. 3. Groom is announcer for CHUM, Toronto.

Huguette Le Clair to Don Costello, Toronto, Sept. 3. Groom is CHUM, Toronto, operator.

Virginia Johnson to Richard Briggs, Oak Ridge, N. J., Aug. 26. Bride is choreographer with the Ken Murray TV show; he's a stage manager.

Elizabeth MacTaggart to Gordon Irving, Glasgow, Aug. 31. He's w.k. show scribe and VARIETY mugg in Scotland; she's a government stenographer.

Joan Mann to James Hawthorne, Hyannis, Mass., Sept. 2. She's dancer-choreographer; he's an actor.

## BIRTHS

Mr. and Mrs. Marshall Thompson, daughter, Santa Monica, Cal., Aug. 27. Father is a screen actor.

Mr. and Mrs. Raymond Chase, son, Brooklyn, Aug. 29. Father is a TV and nitery musician-humorist.

Mr. and Mrs. D. W. Hayes, son, Austin, Tex., recently. Father is chief of service at the State Theatre there.

Mr. and Mrs. Bob Richardson, son, Flushing, L. I., Aug. 29. Mother is the former Ann Ecklund, ex-dancer; father is a bandleader.

Mr. and Mrs. Buddy Ebsen, daughter, Santa Monica, Cal., Aug. 27. Father is a screen actor.

Mr. and Mrs. Stanley Schneider, son, New York, Aug. 30. Father is son of Abe Schneider, veep-treasurer of Columbia Pictures.

Mr. and Mrs. Paul G. Smith, Jr., son, Hollywood, Aug. 31. Father is a unit publicist at Paramount.

Mr. and Mrs. Thomas M. Van Ness, son, Burbank, Cal., Aug. 20. Father is technician at Universal-International. Grandfather, Stanley Van Ness, is chief set custodian at Paramount.

Mr. and Mrs. Stanley Schneider, son, N. Y., Aug. 30. Paternal grandfather is Abraham Schneider, Columbia Pictures treasurer-v.p.

Mr. and Mrs. Tom Harmon, son, Burbank, Cal., Sept. 2. Mother is film actress Elyse Knox; father is sports announcer and former star halfback.

## NCCA Plan

Continued from page 1

more tickets when the game is not televised. But, the trade analysts add, what if the weather is particularly bad on a TV Saturday and good on a blackout Saturday? Who's to say whether fans would have gone to see a game which was not being televised if the weather was not conducive to sitting out in a cold stadium.

By the same token, it's pointed out, there may be some attraction which the fans will want to see on a Saturday when the big game in their area is not to be televised? If the gate is bad on that day at the game, that will not necessarily mean, then, that TV does not hurt the gate. Most important of all, the traders opine, there will be no way possible for the NCAA to take into consideration in its statistics how much the present high cost of living, combined with the upped ticket tab for top college games, is responsible for a slump in gate receipts.

NCAA is expected to reveal the results of its experiment at its annual convention next January. But the colleges, networks and agencies are already preparing questions to submit at that time to determine exactly how all-embracing the survey actually was.

## Act Employment

Continued from page 1

erally in bad shape because they cannot go back to old salary levels without loss of face.

Generally, salary levels aren't expected to go up too much, despite the competition of television, where an act can frequently make a week's salary for one performance. Agency men figure that there are just so many guest shots to be obtained during any period before the act needs a change of atmosphere. The acts must then play cafes and theatres.

Agencies state that act department income will continue on a high level during the coming season. They feel it will be enough to offset the revenue loss in the band divisions, which have been hard hit for the past few seasons.

## IN MEMORIAM

# Marcus Loew

September 5th, 1927

at RKO, on loanout from his home studio, Metro.

## ABRAHAM CAHAN

Abraham Cahan, 91, retired editor of the Jewish Daily Forward and for years a vital force in development of the Yiddish-language theatre in America, died Aug. 31 in Beth Israel Hospital, N. Y.

Known for more than 50 years as a pungent editorialist, in addition to his wide interest in the theatre, Cahan also achieved wide acceptance for his writings in English. He wrote several novels in English, the most successful of them being "The Rise of David Levinsky," which to some extent was autobiographical. It sold several million copies, both among Jews, to whom he had become widely known as a champion of labor, and later among Christians when fame of the novel had spread. A revolutionary in his youth, he was forced to flee Czarist Russia in his early 20s, and later he was a major force in development of Socialism in America.

As an outstanding figure of New York's downtown eastside for more than six decades, Cahan had been instrumental in bringing to America many Yiddish stage stars from Poland and Russia who had been caught there in the political maelstrom. Around him pivoted much of the cultural life of American Jewry.

## ARCHIE NICHOLSON

Archie Nicholson, 81, retired comedian and musician, died in Woodstock, N. Y., Aug. 27. Long a vaude performer, he appeared on the top circuits in the turn of Klein Ott Bros. & Nicholson, as well as with the Archie Nicholson Trio. For a quarter century he was featured with the Joe Thomas Saxotette in vaude, fairs and musical comedy.

Surviving are his wife, two daughters and two granddaughters.

## JOHN C. GREEN

John C. Green, 84, magician, died Aug. 26 in Vegreville, Alta., Can. He started his career as a youngster with the Harry Mountford European Museum in Buffalo, a store show in which he became known as "The Little Giant Ora-



# THE PERFECT SETTING



## HARVEY STONE

"Harvey Stone came in with material tailor made for the New York Copa trade and proceeded to belt it out to giggles, laughs and finally full blown yocks. His stuff was replete with sharp lines."

**BILL SMITH**  
Billboard

"Socks material. Stone is an authoritative young comic whose stuff is in the better '31' idiom likely for the class clubs like the Copa, Video, etc."

**ABEL VARIETY**

"Bravo to Harvey Stone, the Copa's new hit."

**EARL WILSON**  
New York Post

"Harvey Stone a sensation at the Copa."

**ED SULLIVAN**  
New York Daily News

Just Concluded 4 SMASH WEEKS

# COPACABANA

New York

My Sincere Thanks and Appreciation to MR. JULES PODELL and  
MR. JACK ENTRATTER for This Wonderful Engagement

"This date sets a bright milestone in his career. Already studded with such markers. Reminiscences of Army life remain a solid laugh-getter. Heard many times, we still get yaks with his improvements. His chatter about gambling is a screamlined routine. Harvey is sharp as a razor."

**FRANK QUINN**  
Daily Mirror

"Comedian Harvey Stone... big leaguer at the Copa."

**FRANK FARRELL**  
World-Telegram and Sun

"Night life Hy-Lights: Harvey Stone at the Copacabana. This Stone rolls merrily along. Without using mossy material, he gathers plenty of laughs. He demonstrates 3 times a night that he fits well enough in the laugh league to win a steady berth at the Copa."

**HY GARDNER**  
New York Herald Tribune

"Tops in town, Harvey Stone's Comedy at the Copa."

**DOROTHY KILGALLAN**  
New York Journal-American

"Harvey Stone has taken his place along with Copa Vets Danny Thomas, Joe E. Lewis, etc. It is a certainty that he will come back to the plush nitery for a long time to come. He is always in complete charge."

**JIM O'CONNOR**  
The Journal-American  
"Gene Knight"

"The WOW of the week."

**LEE MORTIMER**  
New York Daily Mirror

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**BAYNE-ZUSSMAN**  
AND  
**BERNIE GREEN**

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